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FAIRYLAND

An Opera in Three Acts

THE BOOK BY
BRIAN HOOKER

THE MUSIC BY
HORATIO PARKER

G. SCHIRMER

New York : 3 East 43d St. - London, W. : 18, Berners St.
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Music

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ARGUMENT

Rosamund, a novice, from the abbey balcony beholds the young king Auburn riding across the valley, and falls a-longing for life and for him. But he, scorning the kingdom that has been too easily his own, would fain go a pilgrimage. He leaves his crown, not to Corvain his brother, but to the Abbess Myriel. Corvain therefore steals upon Auburn while he prays before the shrine, strikes him down, and leaves him for dead. But Auburn, reviving, finds himself among Fairies, and within the shrine not Our Lady but his own lady Rosamund; and they two are crowned King and Queen in a vision of Fairyland.

Auburn being gone, Corvain by force seizes upon the kingdom, which Myriel claims also; so each takes tribute from the People, who are grievously oppressed thereby. Rosamund, fleeing from the abbey in search of Auburn, falls into the power of Corvain. Auburn returns to claim his crown again; but none will recognize him for the King; Rosamund knows him only for her Prince of Fairyland; and he, being come back again to earth, knows her not. Myriel, pursuing Rosamund, comes upon the two together. While she and Corvain quarrel for possession of the fugitive, Auburn before all the people interferes, proclaiming himself king, and invoking the magic power of the Rose which he has brought from Fairyland. But the Rose withers before the scornful laughter of Corvain, wherein the People join; Rosamund, renouncing Corvain's protection, is led away prisoner by Myriel; and Auburn is left desolate.

Rosamund, believing steadily in her Fairy lover, is to be burned for witchcraft. Myriel strives to make her repent, persuading her how that her vision had been of Holiness, not of Love; but Rosamund will not doubt. Rosamund and Auburn, being without hope, now wholly remember each other and despise their dream; seeing yet Robin and his People as nothing more than mere peasant clods, who therefore cannot aid them. Auburn single-handed desperately attacks Corvain,

who has him seized and bound also to the stake. In that last moment, while the fagots kindle, they hear the drinking-song of the common folk in the tavern, and by that mirth know them for the People of the Hills. The Rose burns in Auburn's bosom like a star, while Rosamund sings the magic song thereof. The scene transforms again into the likeness of their vision, wherein Myriel and Corvain are overpowered by the throng of Fairies rushing in, and Auburn and Rosamund are again set free and crowned in a world that is one with Fairyland.

THE PERSONS

AUBURN—the King; afterward Prince of Fairyland	<i>Heroic Tenor</i>
CORVAIN—brother to Auburn	<i>Bass</i>
MYRIEL—the Abbess	<i>Mezzo-Soprano</i>
ROSAMUND	<i>High Soprano</i>
ROBIN—surnamed GOODFELLOW	<i>Lyric Tenor</i>
CHORUS OF NUNS, MEN-AT-ARMS, and COMMON FOLK (the People of the Hills, who are also FAIRIES)	

ACT I. Before the Abbey. All-Hallows' Eve (*One hour*)

ACT II. The Castle of the King. Noon. (*Thirty-five minutes*)

ACT III. The Village. Dawn. (*Thirty minutes*)

THE ACTION takes place Once Upon a Time, and within the interval of a Year and a Day.

THE TIME is roughly the Thirteenth Century; THE PLACE, a hill country in Central Europe. These, however, are not intended to locate the story with historical precision, more than in the case of any other fairy tale; but as an affair of scenery and costume and setting, the form in which it meets the eye. For the action takes place in the Valley of Shadows, also called the World: which seen in a certain light is also Fairyland. It is concretely represented as a triangular valley, some two miles on a side, having at one corner the abbey; at another, the castle of the King; and at a third, the village. And the scene is laid at each of these points in turn, the rest of the valley being in each case visible and recognized in the distance.

The visual effect of the production, therefore, is of that mediæval realm of fancy with which Maxfield Parrish, Arthur Rackham, and others have made us familiar. And the transformation by which, at the end of the First and Third Acts, the scene becomes a vision of Fairyland is presented by the sudden change from ordinary stage light to a fantastic and decorative scheme of vivid colors; and by the effect of this colored light upon the scenery and costumes.

Fairyland

ACT I

The Abbey

Brian Hooker

Overture

Horatio Parker. Op. 77

Piano

Allegro moderato (♩ = 116)

f *ff* *mf*

poco agitato

cresc.

ff *dim.*

1

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This page contains six systems of musical notation for a piano piece. The key signature is four sharps (F#, C#, G#, D#). The notation includes various musical elements such as notes, rests, and dynamic markings. A second ending bracket labeled '2' is present in the fourth system. The music is written for piano, with a focus on complex harmonic structures and melodic lines.

System 1: Treble and bass staves with complex chordal textures and melodic fragments.

System 2: Continuation of the complex textures, with some melodic lines becoming more prominent.

System 3: Further development of the musical themes, with dynamic markings like *sf* (sforzando) and *sfz* (sforzando) appearing.

System 4: A second ending bracket labeled '2' is present. The music continues with complex textures and dynamic markings like *sf* and *p* (piano).

System 5: Continuation of the complex textures, with dynamic markings like *sf* and *p*.

System 6: Final system on the page, showing complex textures and dynamic markings like *sf* and *p*.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line. A box containing the number '3' is placed above the right hand staff. The dynamic marking *mf* is present.

Second system of musical notation. The key signature changes to two sharps (F#, C#). The right hand continues with a melodic line, and the left hand has a more active bass line. The dynamic marking *cresc.* is present.

Third system of musical notation. The key signature changes to one sharp (F#). The music features a *ff* (fortissimo) dynamic in the right hand. The left hand has a more rhythmic bass line. The dynamic marking *dim. subito* is present.

Fourth system of musical notation. The key signature changes to one flat (Bb). The tempo marking *Meno mosso* is present. The right hand has a melodic line, and the left hand has a more rhythmic bass line. The dynamic marking *p espress.* is present.

Fifth system of musical notation. The key signature changes to two flats (Bb, Eb). The music features a *p* (piano) dynamic in the right hand. The left hand has a more rhythmic bass line.

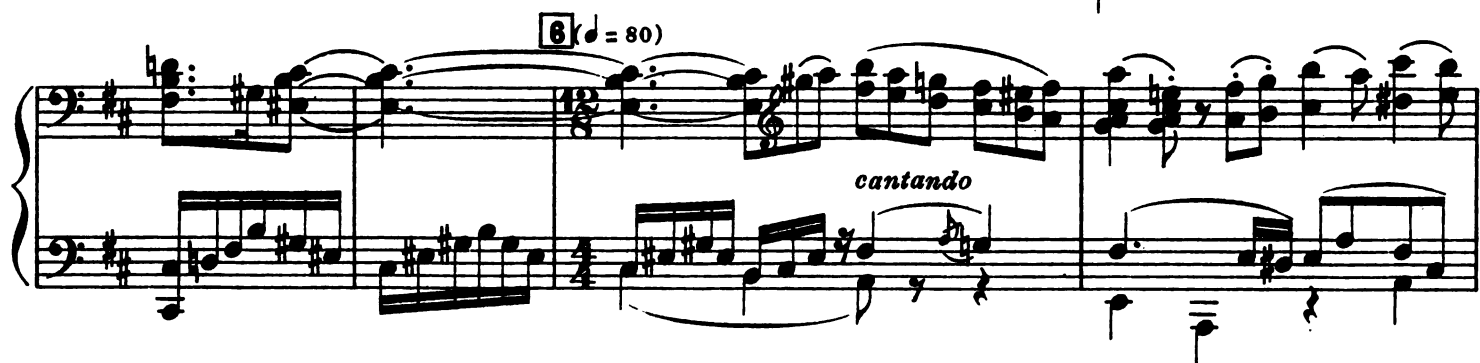
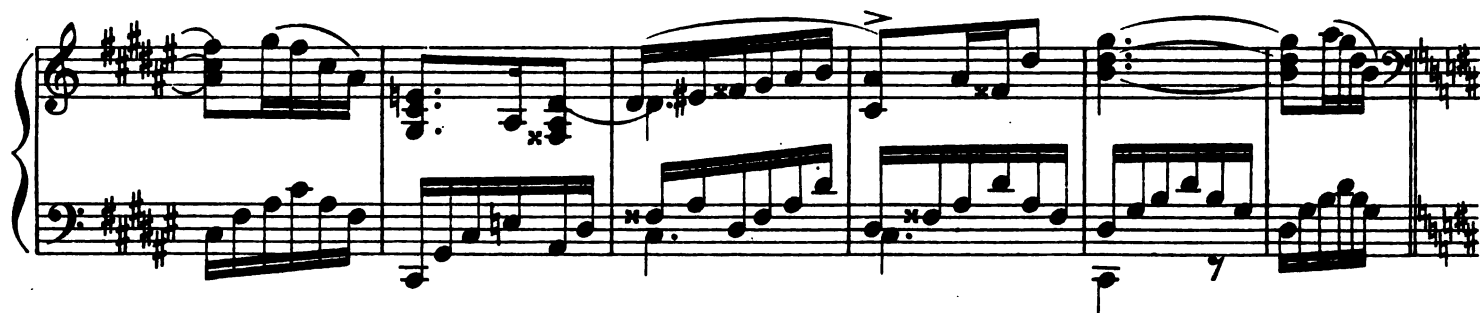
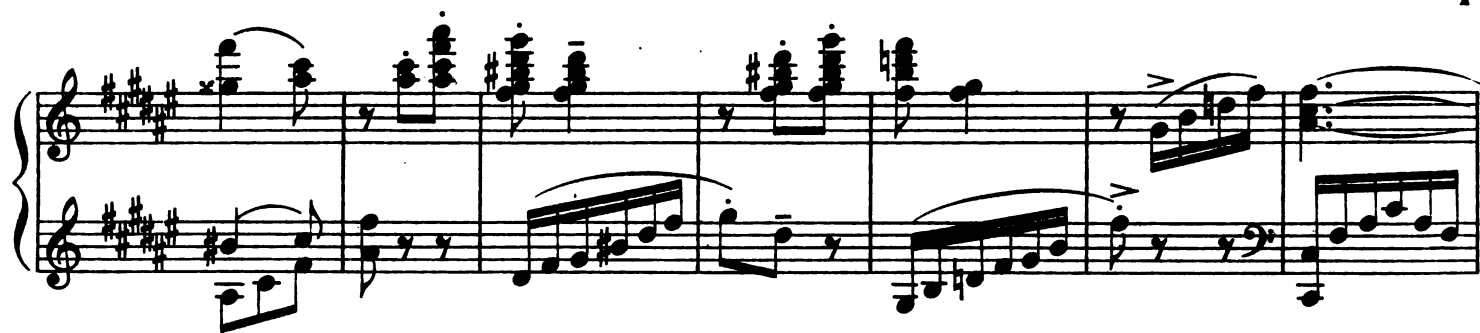
Sixth system of musical notation. The key signature changes to three flats (Bb, Eb, Ab). The music features a *p* (piano) dynamic in the right hand. The left hand has a more rhythmic bass line.

4

pp Solo Violin

Andantino (♩. = 63)
tr
3
rit. *pp a tempo*

5
7



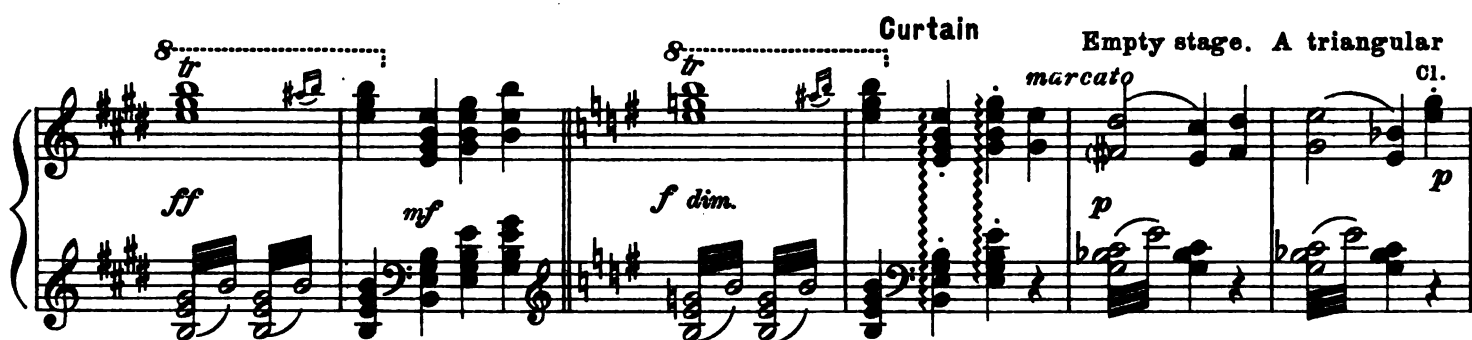
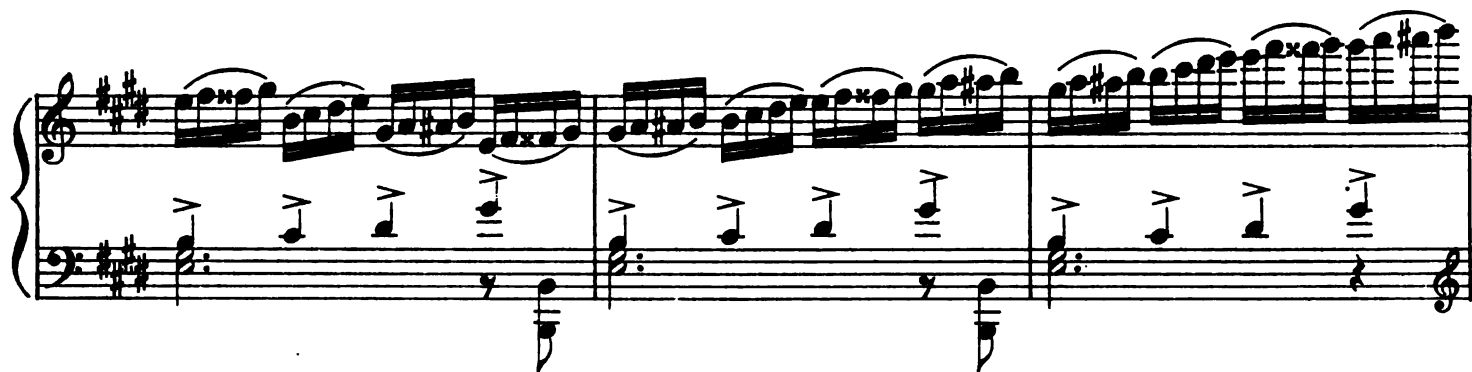
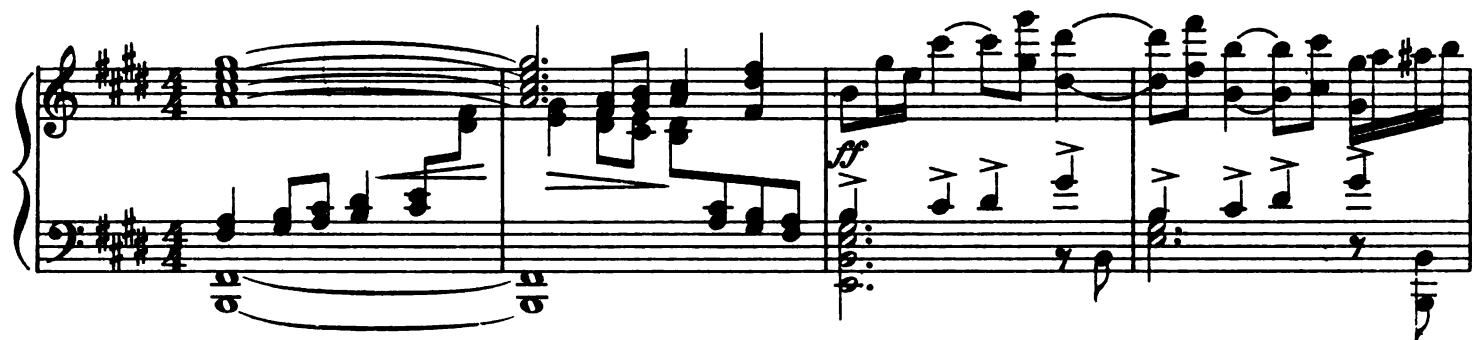
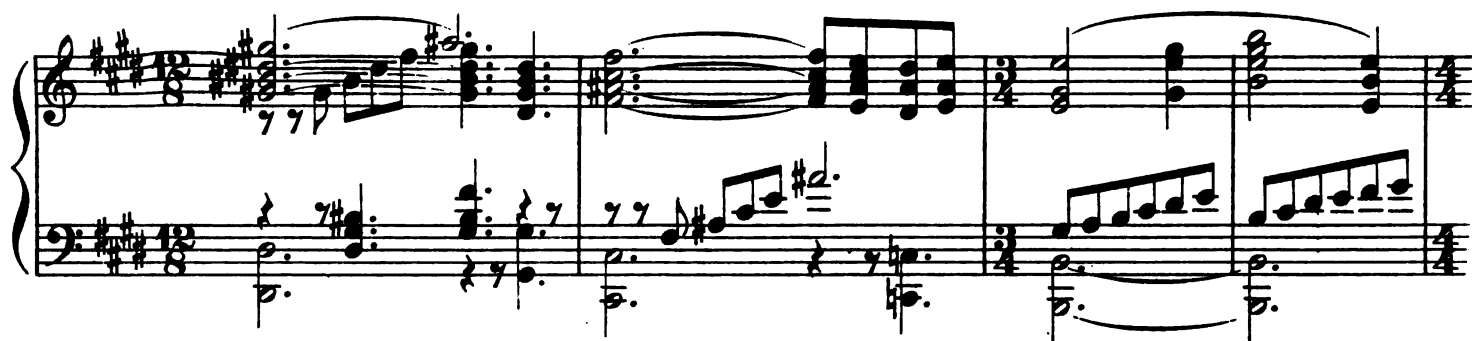
First system of musical notation. The treble staff features a complex melodic line with many accidentals and a long, expressive slur. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte).

Second system of musical notation. The tempo marking *agitato* (agitated) is present. The treble staff continues the melodic development with rapid sixteenth-note passages. The bass staff maintains a steady accompaniment.

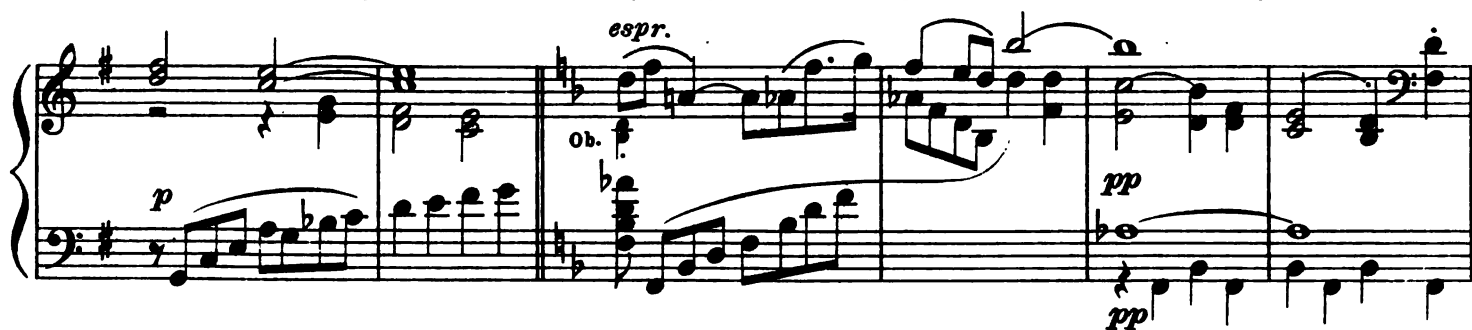
Third system of musical notation. The treble staff is characterized by dense, rapid sixteenth-note runs. The bass staff features a more active accompaniment with eighth notes. A *ff* (fortissimo) dynamic marking is present.

Fourth system of musical notation. A measure rest of 7 measures is indicated above the treble staff. The system begins with a *fff* (fortississimo) dynamic marking. The treble staff has a melodic line with some slurs, while the bass staff has a more active accompaniment.

Fifth system of musical notation. The system concludes with a double bar line. The treble staff has a melodic line with some slurs, and the bass staff has a more active accompaniment. Measure numbers 18, 19, and 20 are visible at the end of the system.



valley with an Abbey on the extreme left; a wayside shrine separated from the distance by a chasm



Chorus of Peasants (off stage)

8 Lo stesso tempo

SOPRANO

ALTO

TENOR

BASS

In low - ly and rude land Our

In low - ly and rude land Our

In low - ly and rude land Our

In low - ly and rude land Our

Lo stesso tempo (♩ = 100)

8

p

ppp

folk are fain to dwell, By corn - land and wood - land Or fal - low of the

folk are fain to dwell, By corn - land and wood - land Or fal - low of the

folk are fain to dwell, By corn - land and wood - land Or fal - low

folk are fain to dwell, By corn - land and wood - land Or fal - low

dim.

(Enter The Old Man and The Forester)

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

The Old Man

O.M. *The Forester* I am not so swift as once I was.

F. Stir thyself, Gaf-fer. The rest are home by

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

p

O.M.

F. now. Hark to them! Art thou grown too old to

well.

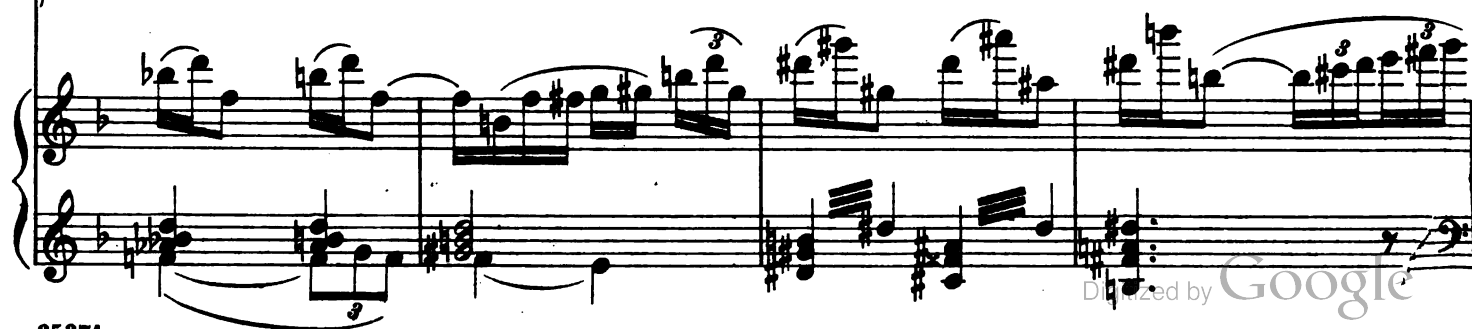
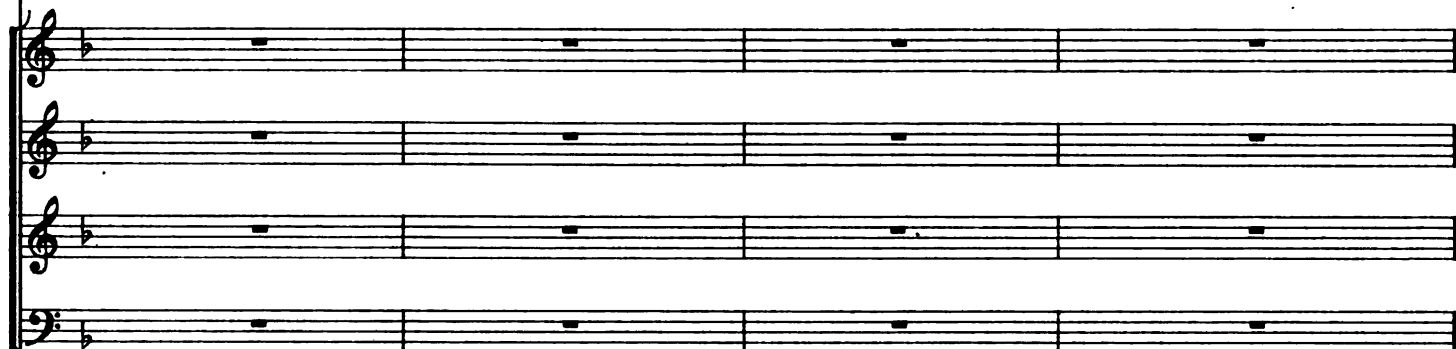
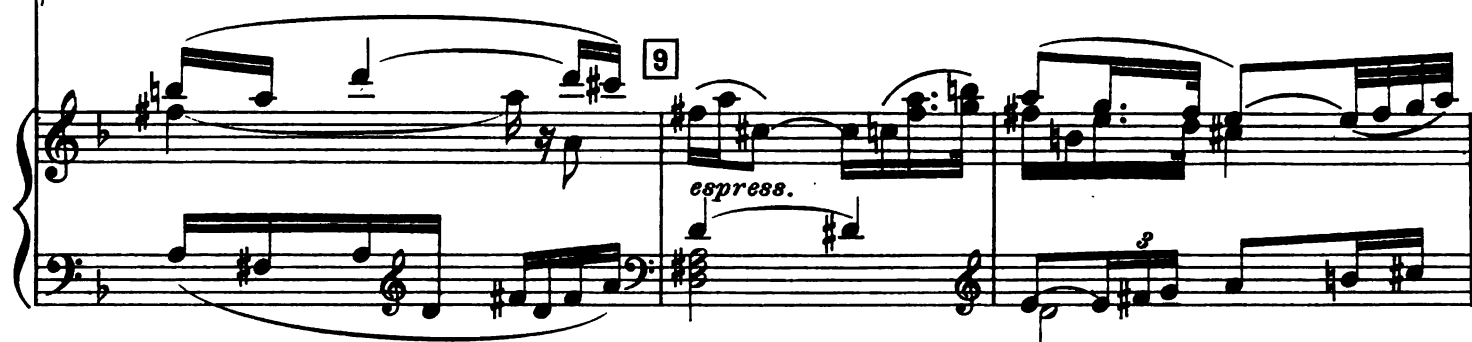
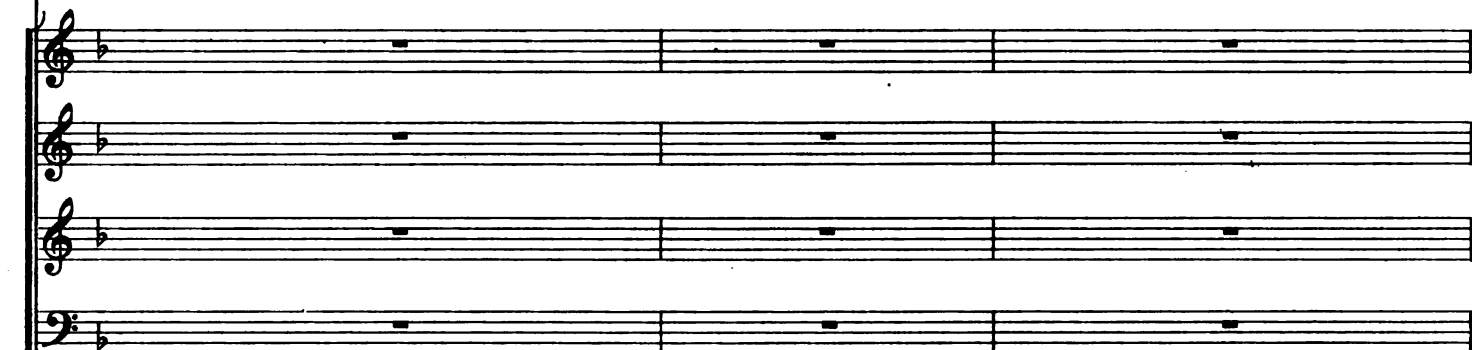
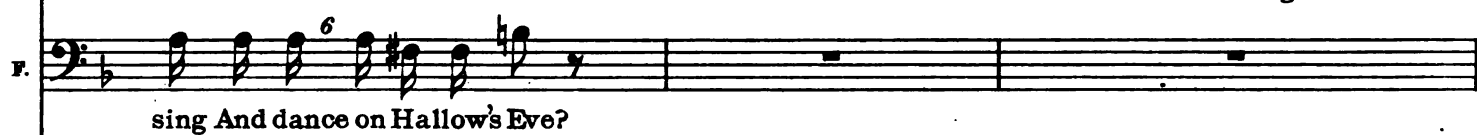
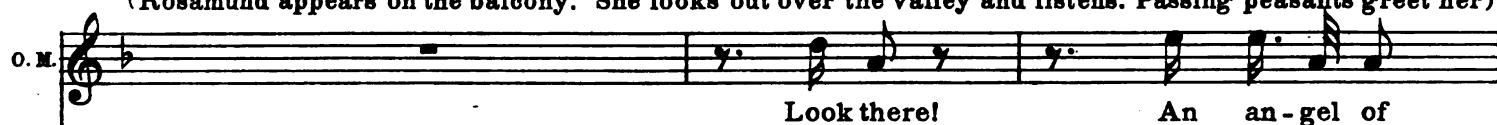
well.

well.

well.

well.

(Rosamund appears on the balcony. She looks out over the valley and listens. Passing peasants greet her)



O. M.

F.

her. She will nev-er dance, nor sing, nor love. Thy mer-cy on thy saints, O

più f

By sun - - beam and

più f

By sun - - beam and

più f

By sun - - beam and

più f

By sun - - beam and

By sun - - beam and

O. M.

F.

Saints of the blessed Abbey, pray for me, And bring a bless-ing on my soul.

Lord!

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

(Third Peasant enters and listens)

O.M.  No need to spoil a man's prayers.

F.  Ay, old ho-li-ness, We must be

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - - by vine. So we that do pos -

mead - - ow And ru - - by vine. So we that do pos -



F.  ver - y care-ful of thy soul; Come home before we meet with them that have no

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve



poco f

3. P. *Look at the sun! Is this an-y sea - son for prayers? We shall be*

F. *souls.*

dimin. *and Cre - - do And kneel a - round her*

dimin. *and Cre - - do And kneel a - round her*

dimin. *and Cre - - do And kneel a - round her*

dimin. *and Cre - - do And kneel a - round her*

dimin.

3. P. *tak-en by the elves if we de - lay much longer.*

F. *Let us go!*

shrine.

shrine.

shrine.

shrine.

shrine.

10

p *pp*

marcato *cresc.*

(Rosamund leans over the balcony, stretching out her arms toward the riding knight whom she sees, but

ff *fff*

who is not visible to the audience)

poco più mosso *fff* (♩ = 112) *dimin.*

p

dim. *pp*

[11] Chorus of Men

TENORS *p*BASSES *p*

Un - fail - ing for ev - er Her mys - ter - ies re - main: The blood of the

Un - fail - ing for ev - er Her mys - ter - ies re - main: The blood of the

(♩ = 96)

p Bell of the Abbey

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

(Rosamund disappears within the Abbey)

gain!

gain!

ob.

Bells
(Tubes)

[12]

(Robin enters after two or three peasants. They kneel, then rise and proceed)

Tubes

Organ

Ped.

f

poco rit.

Abbey Bell

Abbey Bell

poco rit.

f

poco rit.

Robin (going)**Allegretto** (♩ = 100)

(Corvain enters, across the bridge)

[13]

Rn.

C.

Corvain

f

poco agitato

p

So we who bear her bur - den -

Hold you there!

(bowing to Corvain)

Rn. *Gramer-cy for thy*

C. *Fel-low!*

accel. *sfz* *ff*

Rn. *fel-lowship, Good master! See how fast my honors fall: Poor*

accel. *a tempo* *mf* ($\text{♩} = 120$)

Rn. *Ro-bin is become the mate of lords, And fel-low to the brother of the*

p

Rn. *King!*

C. *Corvain*

Be done, dog! Tell me, which way went the

f agitato *sfzp* *sfzp*

Rn.  Shall a dog look what way a king should go?—

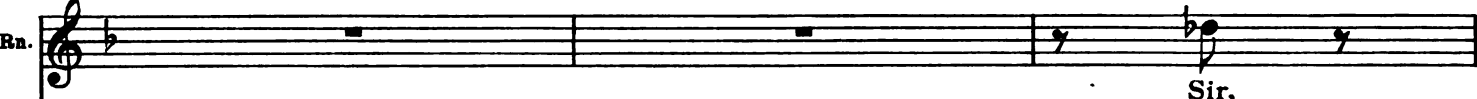
C.  King?

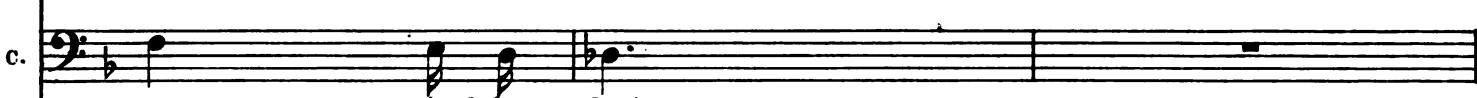
 *q/z*


Rn.  14

C.  Ay! lest the King run forth to bay the

 *poco animato* (♩ = 132)

Rn.  Sir,

C.  moon, And be lost.

 *legg.*

Rn. which king?

C. My broth - er, oaf! Are there so

Rn. (seated on the edge of the gulf)

C. The good

man - y?

dim.

Rn. and counting on his fingers)

sis - - ters here, They say we have a King in heav'n.

p

Rn. The folk In the vil-lage yonder, they tell wonders too;

Rn. They say there is a king in Fair - y - land. —

pp *delicatiss.* *e tenuto*

Rn. Now of these three to lose one —

p

C. Corvain.

Answer me! Saw ye the King in the

sfz p *cresc.*

C. (angry)

for - est?

Rn. Robin

Sir, I have seen No man to-day more like a king than thee. —

p *Meno mosso*

16

Ra. *leggiere scherzando*

C. (Corvain moves angrily)

More like!

p

f *strepitoso* (♩ = 132)

C. (Robin dodges)

What now? Come hither.

(Robin nods)

p poco rit.

Ob.

(nod)

Robin

Nay, my lord, Not too much fel-lowship. See, there is yet A

pp

Ra.

gulf between us.

p

(Robin picks up a pebble
and tosses it into the gulf.
The pebble drops)

Corvain

17 *more quietly*
più mosso

C. *Ob.*

Hearken! Went he not Clad as a

p

C. pil - grim, in gray weeds, with staff And san - dal? Would ye know him

Rn. Robin

I have known

C. so?

Più mosso

f

dim.

Rn. man-y seek the Ho - - ly Land - Poor folk, like

p

Rn. us; dry women, lone-ly men, And such-like. But a

Bssn.

18 (♩ = 120)

Rn. king! Why, look ye now,

p *dim.* *f* *p*

(♩ = 132)

Rn. 'Tis a-against na-ture! If we tell that tale, Men will but say that we have

pp *mysteriously* *poco rit.*

(♩ = 96)

Rn. murdered him For the sake of his crown.

C. Corvain

Dost thou say so, Vil-lain?

pp *pp* *f* *Agitato*

Robin

Rn. The saints for - - bid! I on-ly say We dare not lose him.

p tranquillo

Corvain

19 *agitato*

C. Fel-low, must I be My brother's keep-er?

f agitato

solenne p

Robin *commodo*

Rn. Brother to a crown, And fel-low to a

Allegretto (♩ = 120)

p

(Robin makes two gestures of decapitation)

Rn. clown - Ay, noble Sir, Or -

f

Essa.

Cl.

20

Mossò (♩ = 63)

(Robin has an inspiration)

Rn. A - ha! See now:-

sfzpp subito *pp*

Rn. This is Hal-lows' Eve, ——— No night for prince or

Rn. pil - - grim wan - - d'ring, For

Tempo di Valse

rit. *a tempo* *p*

Rn. who - so seeks ——— the Ho - ly Land to - night ———

21

Rn. May chance on Fair-y-land a - thwart his way.

poco ten. *pp* *ten.* *pp*

Rn. Good! Say the

Ob. *accel.* *rit.* *pp* *a tempo*

(♩ = 188)

Rn. gob - lins have him, or the gnomes Took him

Rn. to be their king,

poco f

22

Rn. or he hath seen A Sing - ing Wo - man in the

pp

Rn. wood, and gone To slumber at her side for seven

Rn. years, And wake a mad - - man.

23

Rn. *poco rit.* *a tempo*

There now — is a tale Folk will be - lieve!

poco f

Rn. Say I well?

Rn. Say I well?

C. Corvain *f*

Thy long tongue One day will

C. crop thy long ears. E-nough! Go, Rouse the village!

24 *poco animato*

Robin

Rn. On this night?

Ho - ly Saints!

Hal - lows' Eve?

Rn.

Nev-er a soul stirs from his door -

poco animato

Rn.

25

There be too many a-broad who have no souls:

(Bell)

Rn.

Rn. *ff* (Robin hears the nuns)
Not fortwenty kings!_

C.

Chorus of Nuns (off stage)

f
In sem - - pi - - ter - - na

The Abbey Bell

ff

Rn. (Robin goes)
Marry, here be more Seekers af-ter lost crowns!

C. *f* Corvain
Wait, thou!

sae - - cu - la.

dimin. *p*

One Voice (Soprano, in the Abbey)

V. A - - - men.

Rn. Not I! It is not good to walk too near the throne. Give ye good

sfzpp *pp legg.*

V. In sem - pi - ter - na

Rn. e'en, Brother, and keep ye safe From them who walk in

p

26 (Robin goes out) *ad lib.*

V. sae-cula. A - ve Vir-go glo - ri - o - sal!

Rn. dark - ness! Corvain (growling)

C. In-solent!

Chorus of Nuns (within)

A - - - men.

A - - - men.

28 ($\text{♩} = 92$)

Chorus of Nuns

Moderato

*a tempo**p* SOPRANO I

A - ve Vir - go glo - ri - o -

p SOPRANO II

A - ve Vir - go glo - ri - o -

p ALTO I

A - ve Vir - go glo - ri - o -

p ALTO II

A - ve Vir - go glo - ri - o -

glo - ri - o

Moderato ($\text{♩} = 80$)

Organ

p a tempo

Harp (off stage)

Corvain (turning away down stage)

c.

O brother Au-burn, ho-ly brother Au-burn, Whose babe's eyes look be-

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

mf Organ

c. *3* *2* *3*

tween me and my will, Whose dreams rise like smoke a-cross my way,

Con - so - la -

gra - ti - o - sa Con - - so - la - trix - ho - mi-num: -

gra - ti - o - sa Con - - so - la - trix

gra - ti - o - sa Con-so - la-trix, con - so - la - - trix

gra - ti - o - sa Con - so - la - trix -

One Voice

v. In sem-pi-ter-na sae-cu-la, -

c. How long? I shall remember!

trix.

A - - men. A -

ho - mi - num. A - - men,

ho - mi - num. A - - men.

ho - mi - num. A - - men.

ho - mi - num. A - - men.

mf *pp*

27

- ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae. Ma - tris ma - la — pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp

27

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae. Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta — sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

pp

(The nuns appear at the Abbey door and are issuing forth....)

num!

num!

num!

num!

pp Orchestra

dolce

.... Myriel is at the head and Rosamund in white at the end of the procession)

mf 28

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf 28

cresc.
 Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be - a - ta, quae sur -

cresc.
 Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be - a - ta, quae sur -

cresc.
 Du-cent an-ge - lo-rum cha-ri Pa-ra-nym-phi pre-mi-o! O be - a - ta, quae sur -

cresc.
 Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be - a - ta, quae sur -

cresc.

pp
 ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp
 ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp
 ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp
 ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp

(The entire Chorus of nuns has now come forth)

29

Con - di - tor in gre - mi - o! Re - gis

Con - di - tor in gre - mi - o! Re - gis

Con - di - tor in gre - mi - o! Nu -

Con - di - tor in gre - mi - o! Nu -

29

f poco più animato

♩

nu - trix an - ge - lo - - - - - rum,

nu - trix an - ge - lo - - - - - rum,

- trix Re - gis an - - ge - lo - - - - - rum,

- trix Re - gis an - - ge - lo - - - - - rum,

♩

(The nuns hang garlands upon the shrine)

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

te - ri - um; Va - ni - ta - te Fac de - vo - tam,

te - ri - um; Fac de - vo - tam,

te - ri - um; Sol - ve men - tem, pae - ni - ten - tem,

te - ri - um; Sol - ve men - tem, pae - ni - ten - tem,

Et va-len-tis per-fer-ven-tem - Quan -

Et va-len-tis per-fer-ven-tem - Quan -

Et va-len-tis per-fer-ven-tem Fo - - ve de-si-de - ri - - um.

Et va-len-tis per-fer-ven-tem Fo - - ve de-si-de - ri - - um.

più animato

- do tan-dem, quan-do fo - - re, Ut lae-tan-ti cum tre -

più animato

- do tan-dem, quan-do fo - - re, Ut lae-tan-ti cum tre -

Quan-do tan-dem, quan-do fo - - re,

Quan-do tan-dem, quan-do

(♩ = 60)

più animato

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

Ut lae-tan - ti cum tre - mo - re Spon-sus mi - hi Pa - ret in - tra —

fo - - - re, Spon-sus mi - hi in de - co - re Pa - ret in - tra

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri - am? Quo ju-cun-do spes a -

pa - tri - am? Quo ju-cun-do spes a -

cresc.

Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-

cresc.

Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-

cresc.

ma - - ri Et a - man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

cresc.

ma - - ri Et a - man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

ff (The nuns move back into the Abbey) *p*

a - - - vit a - ni - - mam. 0

ff a - - - vit a - ni - - mam.

ff a - - - vit a - ni - - mam.

ff a - - - vit a - ni - - mam.

ff *p*

32

— a - ma - tor am' - plec - ten - de, To - tam me in

p O a - ma - tor am - plec - ten - de, To - tam me in

p O a - ma - tor am - plec - ten - de, To - tam me in

p O a - ma - tor am - plec - ten - de, To - tam me in

32 ($\text{♩} = 84$)

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

mo - do re - i, In - - - - fer ca - ri - ta - tem

mo - do re - i, — In - - - - fer ca - ri - ta - tem

mo - - do re - i, In - - - - fer ca - ri - ta - tem

mo - - do re - i, In - - - - fer ca - ri - ta - tem

pp

33

(Myriel hangs her garland last; then rises and confronts Corvain)

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i; in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

33 (♩ = ♩)

p

Myriel

Lord Corvain, This place is ho-ly, and this e-ven-tide — Ap-pointed for
 a - li - a! Quae de - sper-nit a - li - a!
 a - li - a! Quae de - sper-nit a - li - a!
 a - li - a! Quae de - sper-nit a - li - a!
 a - li - a! Quae de - sper-nit a - li - a!

And.

such joys as are not thine. What is thy will? Corvain
 Little e-nough, good
 Quae de - spernit a - li - a!
 Quae de - spernit a - li - a!
 de - spernit a - li - a!
 Quae de - spernit a - li - a!

poco più animato

34

f *s*

mother. On-ly to seek your saint-ly king, Auburn.

mf A - - - men!

mf A - - - men!

mf A - - - men!

mf A - - - men!

mf A - - - men!

34

(with evil emphasis)

If he be long away my will May count for something more. Look to it.

f *s*

(♩ = 100)

Myriel

Thou? Sure-ly, then we shall have a king in - deed!

s

Corvain

What,

mf

c. have ye no more news of him than I, His brother? Ye be

c. 35 women still - some one In this un-mann'd communion, brides of heav'n,

c. Might so far sin as to have heard his voice Sing-ing, and

c. caught the gleam — of his red hair A-cross the val-ley?

Myriel

(Myriel turns away contemptuously)

M. I have no word of him, Nor need for an-y e-vil words of thine. Farewell!

mf

Rosamund (advances timidly to Myriel)

Rd. Mother - Myriel

M. Rosamund - thou?

dim. *espress.* *dolce* *pp*

36

M. The king - Is he lost?

C. Corvain (roughly)

f *fl.* *p* *Ay,*

C. or gone to kneel by tombs And feast his soul on saints' bones.

Rosamund (to herself)

Rd. I have dreamed Such an one should be king! Corvain

C. In Fair-y-land, maybe.

ad lib. *p* *animato*

Moderato

C. Ha! ha! ha! He is half minstrel, half Priest,

Rosamund (quite unmindful of Corvain's coarseness)

Rd. I never saw a man so

C. al-to-gether fool. The rest is man.

(♩ = 66) *p*

Rd. beau-ti-ful- So George against the dragon might have gone, Or

(♩ = 72) *pp* *marcato*

38 Myriel expresses silent disapproval
poco mosso

Rd. Mi-chael, thun-der-ing Lu-ci-fer down from heav'n.

(♩ = 88) Ob.

Cl. *pp* *dim.* *pp*

39 Rosamund
Lo stesso tempo (♩ = ♪)

Rd. Standing a-lone up-on the bal-co-ny Yon-der, and gaz-ing out in-to the

Rd. world — Where the sun crowned the hills with gold, and all The

Rd. shad-ows filmed with sil-ver and the songs Of mer-ry-wear-y folk

pp *p*

Rd. re-turn-ing home Blew down the blos-som-y breeze thro' the

pp

Rd. dull hum Of bees and croon of

Rd. doves a-round the tow'rs,

pp

Rd.

Lo stesso tempo

Rd. I saw one rid - ing on a great red steed.



Rd. Glo - rious in gold - en ar - - - -

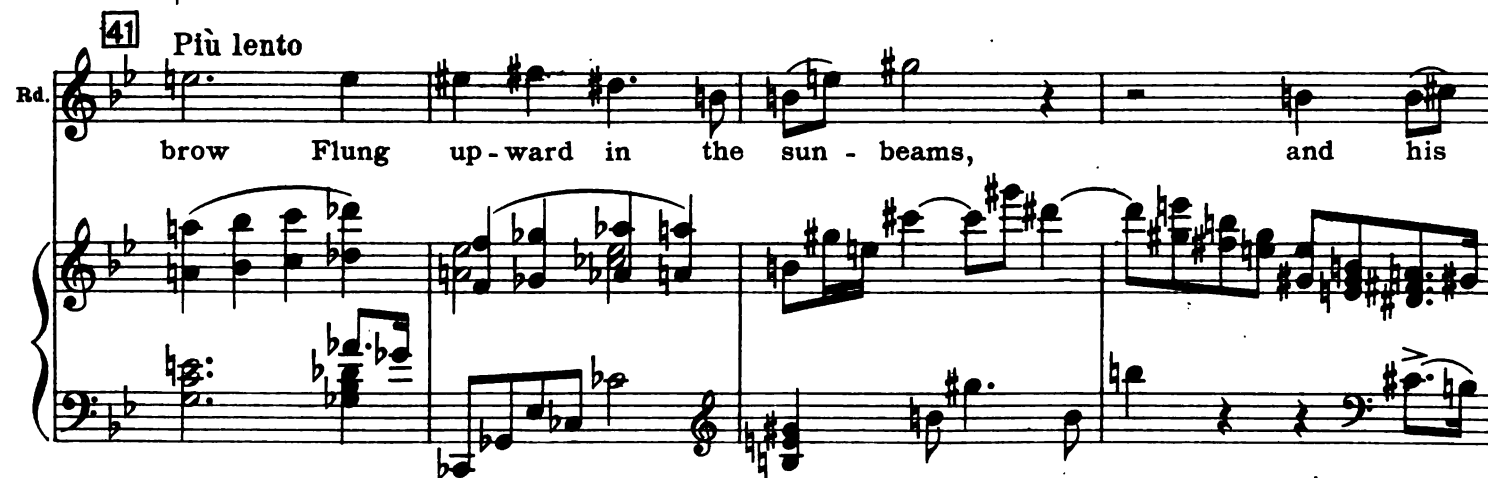


Rd. - mor, with his



41 Più lento

Rd. brow Flung up - ward in the sun - beams, and his



Rd. hair _____ Burn - ing o - ver him in clouds like a

Rd. nim - bus and blaz - ing on his shield: So, like some bright arch -

42 Rd. an - - - - - gel, ahl he

Rd. plunged down The mountain, o - ver the riv - er, _____ thro' the vale In - to the

Rd. *for-est!*

ff con fuoco

3

Corvain (trying to break into the scene)

coarsely f

c. *So ho! Stole a-way!*

meno f

dim.

3

44

Myriel (quietly, rather meek)

Moderato

M. *Child, were thine eyes up-on thy beads, to see So*

p

Rosamund

Rd. *Therefore the world seems all*

M. *fond-ly? There is a gulf between Thee and the world.*

c. *Corvain*

Bah!

p

p

animato

Rd. Won - der - ful as a dream of Fair - y - land. Corvain (derisively)

C. Fair - y - land!

p

Myriel

M. Have a care lest thou raise up The dust of carnal dreams against the light, And

p

45

Rosamund (with enthusiasm)

Rd. I do not love to look up-on the

M. gazing on bright clouds despise the sun! 45 (♩ = 96)

pp

Rd. sun— Only by his light to behold all else— And find it fair.

Rd. Mother, I know the world Turns ashes, yet — how shall I dream of heav'n

Rd. If not — by ev - 'ry sign — God shows us here?

48 Rd. The sweet songs and rich blossoms and kind

Rd. eyes, — The glo - - - ry and the

47 *pp*

Rd. gladness and the pow'r, Are these e - vil?

espr.

pp

pp

Corvain (maliciously delighted)

c. Answered! Well answered! See The saint

Allegro

f

accel.

ff accel.

48

c. speechless! Pret-ty one, live,

(♩. = 60)

p

c. laugh, love To - day. To - mor - row -

Myriel (sternly facing him)

(She turns to Rosamund)

Moderato

M. *Ay, to - morrow! Child, Thou hast thine answer!*

Rd. *Poco lento* *Rosamund* [49] *I have sinned -*

M. *This is he who loves earth!* *Poco lento* [49] *espress.*

M. *Myriel* *Go! seek for-give-ness. Pray the white saints wash thee pure of earth, and*

Rd. *Rosamund* *pp* *ad lib.* *Where lies the road To*

M. *show Thy heart the way to heav'n.* *pp* *pp rit.*

a tempo **[50] Allegro**

Rd. Fair-y-land? Corvain (pointing behind them) *f*

C. Lo, ————— where he

a tempo **[50] Allegro**

pp *f* *l/h.*

(Myriel hurries Rosamund, who tries to follow Corvain's gesture)

Rd. Rosamund *sempre più agitato*

M. Myriel *sempre più agitato*

C. *sempre più agitato*

I pray thee, let me wait to see his face, No - ble and

O-bey! There is a dev-il in thee! What, shall I Be

comes! Arch - an - - gell Prince of dreams!

p *sempre più agitato*

Rd. pure, the knight I saw

M. an - swered? Go! What,

C. Arch - an-gell! Prince of dreams! See him!

Con moto moderato

Rd. _____ but now! _____ (Myriel forces Rosamund out) (Auburn enters)

M. stub-born? What, un-will-ing? Go! _____

C. _____ (calling to Auburn)

Lo, _____ where he comes! _____ Ha! ha! ha! Late!

Con moto moderato

ff *sfz* *p leggiero*

C. too late! Here was a pret-ty la-dy, fain To fol-low thee to Fair-y-land! _____

p. *p.*

Auburn **51** *ad lib.*

A. I love A la-dy in the Ho-ly Land.

C. _____

pp ten. *teneramente*

(scornfully)
a tempo mosso

c. Ho - ly Land, Fair - y - land, it is all one.

mf a tempo mosso

ff

c. Mean - while, who shall be king here?

52

f

A. Auburn

Andante tranquillo

Is the name Of king so great a mat-ter?

p colla voce

p

Corvain (to Auburn)

Allegro

Con moto moderato (♩ = 76)

(to Myriel)

So they say. How think ye? Did the Lord mis-take, and

f a tempo

p

C. send The Saint in - to the world be - fore _____ the King? Or _____

M. Myriel (shocked)
We have

C. did the wo-men blun - der, and change the babes?

p

M. [53] heard e-nough blas - phe-my! Auburn

A. Nay, — what harm In a word? We know him well for

agitato *f* *p a tempo*

A. (He turns to Corvain)
one whose love Covers her shame _____ with laughter.

legg. *pp*

(with great dignity)

A. *ad lib.*

Take the crown, In God's name, broth-er; and with all my

p Brass *pp* *f*

M. **54** Myriel (interrupting violently) *agitato*

Not so! Hold! (to Myriel, quietly)

A. heart Be thou— Shall I

espress.

f *agitato* *ff* *p legg.*

A. hold so dear This paint-ed pic-ture-book of shad-ow and sun, This game of

pp

A. bare-the-head and bow-the-knee, These golden toys? Ye call me dream-er. Why,

pp *pp poco ten.*

Myriel (angrily)

M. *Myriel (angrily)*
Dost thou crown a dog with dreams?

A. These are dreams. I out-grow them.

agitato
f

55 Moderato

A. Corvain *pesante*
Or an ab-bess? Come, give up Thy toys to thy nurse, child—

Moderato
mf

M. *Myriel* *agitato*
Nev-er to such a

A. *f* *p*
Nay, To a broth-er, if he will.

C. thy dry nurse.

pp *sfz* *p*

56 Più mosso

M. *broth-er!*

C. Go and pray, wo-man! Leave men_____ To deal with

Più mosso

f

accel. poco a poco

M. A pic-ture-book of souls; A game of life and

C. men._____ Go and pray! Leave men_____ to

accel. poco a poco

M. death; a toy_____ where-by,

C. deal with men! Here is that Where - fore,

M. Since the be-gin-ning of the world, strong hell _____ Hath tri-umphed o-ver

C. Since the be-gin-ning of the world, Men have slain one an - oth - er.

M. heav'n... 57 **Allegro molto**

C. (Ω) (Myriel and Corvain glower at each other savagely)

Shall I yield This to her?

Allegro molto

ff

M. Myriel (gesturing toward the shrine)

Not to me:

(The tension relaxes)

Molto moderato (♩ = ♩)
(Myriel smiles)

to one who was A wo-man, and now reigns throned o-ver all, Moth-er and

ppp *pp*

Maid and Queen.

pp

Auburn 58

Let it be sol

rit. *marcato*

Allegro moderato

And o-ver all our land

f

A. shall blow the flow'rs Of E - - den!

cresc.

Con anima ($\text{♩} = 60$)

A. Women shall bear, And men la - bor un - gov-erned.

p

A. There shall be No law but love, no

cresc.

A. crown save on whose brow Burns the Star of the

ad lib. **59** *espress.*

A. Sea, and in her heart The red Rose of the world!

colla voce *pp*

c. *poco pesante*
Ay, ay, she died Some years back.

c. Let be, there are crowns in

c. heav'n Al - read - y. Al - so there are

c. *poco a poco più mosso*
maids a - live That may be

c. *poco a poco più mosso*
moth - ers. In the dev - il's name,

c. *Let the kings reign— and the saints pray! Come home,*

accel.

c. *Take a wife, rule thy king - dom, be— a*

ff sfz

Myriel ff Allegro molto

In the dev-il's name? (losing patience)

c. *man! O, God's— Ma - ry's—*

Allegro molto

sfz mf cresc.

c. *the saints, The*

61 Presto

Presto sfz

c. *gob - lins'!*

sfz *sfz* *sfz*

c. (dangerously quiet) ($\text{♩} = 100$)

Fool, I would give life for this, Ay,— or

sfz *p* *poco sfz* *f*

62 Myriel

Be thou ware—

Auburn *ff*

Cor - vain!—

c. take life. Be - ware!

62 *fff*

M.  Of fire from heav'n! A -

M.  void! We have en-dured O-ver-long. Be-

63 M.  gone from us, ere that Pow'r Whose word I bear re -

M.  (Corvain retreats)
move thee from His sight For ev-er! Give back!

across the bridge) 64

M. Hith-er! Thy sword, my son, Thy

A. Auburn
Let thy foes all per - ish! all per - ish!

M. sword! Break down the bridge! ^(Blow)

A. Cor - vain! Per - ish!

(Auburn strikes the bridge with his sword)

M. Break the bridge down!

A. Per - ish! Per - ish! Cor -

Cymbals

molto pesante

(The bridge falls with a crash)

M.

A.

vain, Cor-vain is foiled! _____

65 M.

Broth-er from broth-er will I set a-part, _____ Blood from blood, saith the

A.

Cor - vain is gone! _____ His plan is but

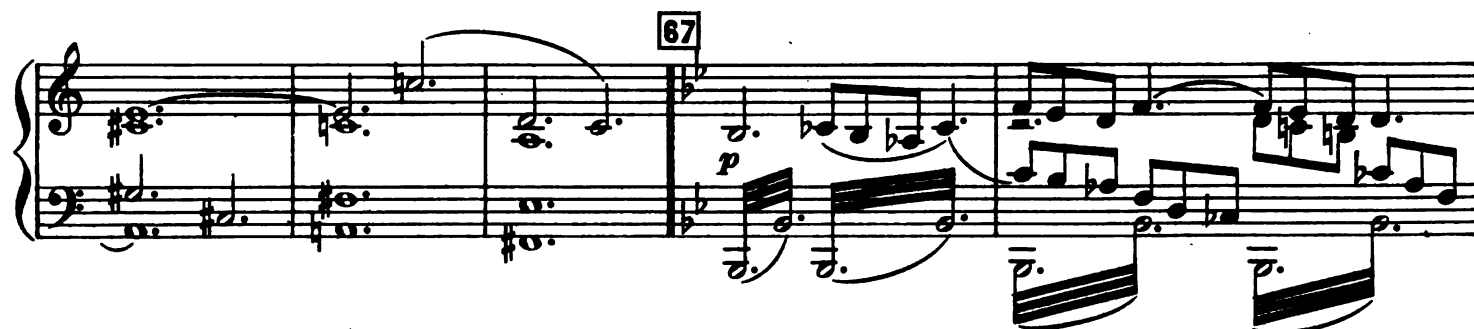
M.

Lord! _____

A.

vain! _____

66 Presto



(Anburn kneels and offers the crown to Myriel)

Moderato

Single voice (within)

V. In sem - pi - ter - na sae - cu - la.

M. Myriel

A. Auburn Not to me; to Her.

Moth-er, now thy bless-ing.

SOPRANO I A - - men.

SOPRANO II A - - men.

ALTO I A - - men.

ALTO II A - - men.

Chorus of Nuns (within)

68 Moderato

mf *p*

V. A - ve Vir - go glo - - ri - o - sal

A. Corvain (growling. disappears in the darkness) Mother, far more than mother,

C. Holds the world such an-oth-er John - a-dreams?

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

pp *pp*

A. 

Thou whose eyes Out of all a-zure skies look down on me, Whose

quae pri - mae - vae

quae pri - mae - vae

quae pri - mae - vae

quae pri - mae - vae

A. 

hand is in the cool brush of the breeze O-ver my brow, whose voice hums lul-la-by

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Organ 

A.

spring-time_ Lo, now e-ven I, _____ A prince of dreams, lay my poor glo-ry down, _____

Quan - do tan-dem, quan - do fo - re _____

Quan - do tan-dem, quan - do fo - re _____

Quan - do tan-dem, quan - do fo - re _____

Quan - do tan-dem, quan - do fo - re _____

pp Brass

A.
 —La-dy, be-fore the darkness of thy shrine While I go forth to find thee, O
 Ut lae - tan-ti cum tre-mo-re.
 Ut lae - tan-ti cum tre-mo-re.
 Ut lae - tan-ti cum tre-mo-re.
 Ut lae - tan-ti cum tre-mo-re.

71
 let me learn The beau-ty paint-ed here in shad-ow and sun; The love that is the

A.
 mean - ing of this dream Where-in we toss, long-ing;

A. *the har-mo-ny Where all earth's dis-so-nan-ces*

SOPRANO I *pp*
 Spon - sus mi - hi in de - co - re Pa - ret in - tra

SOPRANO II *pp*
 Spon - sus mi - hi in de - co - re Pa - ret in - tra

ALTO I *pp*
 Spon - sus mi - hi in de - co - re Pa - ret in - tra

ALTO II *pp*
 Spon - sus mi - hi in de - co - re Pa - ret in - tra

Chorus of Nuns

A. *close and cling Sat-is-fied, full of sleep. Rose of the world!*

pa - tri - am?

pa - tri - am?

pa - tri - am?

pa - tri - am?

pa - tri - am?

72 *pp dolce*

Animato

A. *Lift up mine eyes from lov-ing dust,*

sfzp

A. *And let Thy glo-ry shine be-fore me as a star*

A. *Guid-ing my hap-pi-ness to Beth-le-*

cresc. f dim.

73 *Tempo come sopra*

A. *hem!*

p

8

Lift up my heart, Rose of the World, — and show Thy won - der ope-ning as a

SOPRANO I
O a - ma - tor am - plec - ten - de, To - tam me in

SOPRANO II
O a - ma - tor am - plec - ten - de, To - tam me in —

ALTO I
O a - ma - tor am - plec - ten - de, To - tam me in

ALTO II
O a - ma - tor am - plec - ten - de, To - tam me in

pp

rose un-fold-eth Her deep heart under the dawn. — O Star — of the Seal

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, — Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris, flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris, flo - ris glo - ri - ae os - ten - de

74 *rit.* *Tempo giusto*
 Rose of the world!

rit. *poco f*
 I - ma pe-ne - tra - li-a, I - ma pe - ne - tra - li-a.

rit. *poco f*
 I - ma pe-ne - tra - li-a, I - ma pe - ne - tra - li-a.

rit. *poco f*
 I - ma pe-ne - tra - li-a, I - ma pe - ne - tra - li-a.

rit. *poco f*
 I - ma pe-ne - tra - li-a, I - ma pe - ne - tra - li-a.

74 *Tempo giusto* (Lightning showing the figures of Auburn
pp rit. *pp* *ff*

and Corvain) (Corvain strikes)

fff

p

75

Allegretto (♩ = 66)

8. *p* Fairy fires

8. shining glowing

8. *sfz*

8. 76

ff *dim.* *p* *f*

8. Twinkling of lights *pp* increasing in rapidity

Detailed description: This is a musical score for piano, spanning measures 75 to 78. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 66 beats per minute. The score is written for a grand piano with a treble and bass staff. Measure 75 begins with a piano (*p*) dynamic and features a melody in the treble staff with eighth-note patterns, accompanied by sustained chords in the bass. The text 'Fairy fires' is written above the treble staff. Measure 76 continues the melody, with the text 'shining' and 'glowing' appearing. Measure 77 features a forte (*sfz*) dynamic and a more complex, rapid eighth-note melody. Measure 78 is marked with a box containing the number 76 and shows a dynamic shift from *ff* to *dim.* to *p* to *f*. The final measure of the system (measure 79) features a 'Twinkling of lights' (*pp*) and a section marked 'increasing in rapidity' with a dotted line and an '8' indicating a repeat or continuation of a pattern.

(Corvain runs away finally)

8.....

8.....

77 TENOR (off stage)

p a tempo

Fairies When the sum - mer day — is done, And the saints in

BASS

And the saints in

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

set - ting of the sun: _____ Wak - en, Lit - tle Folk, a -

set - ting of the sun: _____ Wak - en, Lit - tle Folk, a -

8.....

SOPRANO Here _____ are

ALTO (off stage) Here _____ are

wak - en! wak - en!

78 fears_ to be_ for - sak - en, Trea - sure giv - en, plea - sure

fears_ to be_ for - sak - en, Trea - sure giv - en, plea - sure

78

leggiere

tak - en; Fol - low, fol - low,

tak - en; Fol - low, *p leggiere* fol - low,

Fol - low, fol - low,

p leggiere Fol - low, fol - low,

Fol - - - - - low, fol - low

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low,

ev - 'ry one!

ev - 'ry one!

ev - 'ry one!

ev - 'ry one!

poco f

79

Cello

poco f

first two with brooms, sweeping away the mist; others with wands, lighting them

gradually, until the stage is quite filled and lighted)

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, using a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The piano part begins with a forte (f) dynamic and a crescendo hairpin, followed by a decrescendo hairpin leading to a dim. (diminuendo) dynamic. The piano part features a series of chords and moving lines, with some notes marked with a '7' (seventh). The vocal part is written in a single staff with a treble clef, featuring a melody that includes a trill and a grace note. The lyrics "The Rose Tree" are written below the vocal staff.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The music is in common time (C). The score consists of two systems. The first system has three measures, and the second system has three measures. The voice part is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features a prominent bass line with eighth and sixteenth notes. The melody is simple and catchy, with a repeat sign at the end of the first system. The tempo is marked "80".

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is D major (two sharps: F# and C#). The time signature is 3/4. The music is in common time (C). The score consists of five measures. The first measure shows the vocal melody starting on a quarter note, followed by two eighth notes. The piano accompaniment consists of a single quarter note. The second measure features a vocal melody with a quarter note and two eighth notes, and a piano accompaniment with a quarter note and two eighth notes. The third measure has a vocal melody with a quarter note and two eighth notes, and a piano accompaniment with a quarter note and two eighth notes. The fourth measure shows a vocal melody with a quarter note and two eighth notes, and a piano accompaniment with a quarter note and two eighth notes. The fifth measure features a vocal melody with a quarter note and two eighth notes, and a piano accompaniment with a quarter note and two eighth notes. The score is written on a grand staff with a treble clef for the voice and a bass clef for the piano. The piano part includes a large bracket under the first three measures, indicating a repeated section. The score is written in a standard musical notation style with a key signature of two sharps and a time signature of 3/4.

[illegible]

(All the Fairies have entered. The Chorus is still invisible)

Chorus

When the breez - es breathe in tune, And the light of

When the breez - es breathe in tune, And the light of

When the breez - es breathe in tune,

a tempo

p

won - der hov - ers Round the hearts of hap - py lov - ers At the

won - der hov - ers Round the hearts of hap - py lov - ers At the

And the light of won - der hov - ers Round the lov - ers At the

At the

ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

82

Poco più mosso

Fill and thrill them with the pow'r _____ And the

Fill and thrill them with the pow'r _____ And the

82

Poco più mosso

pas - sion of the hour, _____ That em - bo - som

pas - sion of the hour, _____ That em - bo - som

cresc. *f*

Detailed description: This system contains the first two systems of a musical score. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal staves have the lyrics 'pas - sion of the hour, _____ That em - bo - som'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system is identical to the first. The piano accompaniment includes a 'cresc.' (crescendo) marking and a 'f' (forte) dynamic marking.

and em - bow'r All the mys-ter - y of June. _____

That em - bow'r All the mys-ter - y of June. _____

and em - bow'r All the mys-ter - y of June. _____

That em - bow'r All the mys-ter - y of June. _____

Detailed description: This system contains the next two systems of the musical score. The first system has two vocal staves and a piano accompaniment. The vocal staves have the lyrics 'and em - bow'r All the mys-ter - y of June. _____'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system is identical to the first. The piano accompaniment includes a 'cresc.' (crescendo) marking and a 'f' (forte) dynamic marking.

83



Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The melody is simple, with a half note followed by a quarter note, then a half note, and finally a quarter note. The lyrics are: "Fill and thrill them with the pow'r, And the".

Fill and thrill them with the pow'r, And the

Fill and thrill them with the pow'r, And the

Fill and thrill them with the pow'r, And the

83



Piano accompaniment for measures 83-86. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The tempo is marked 'p' (piano).

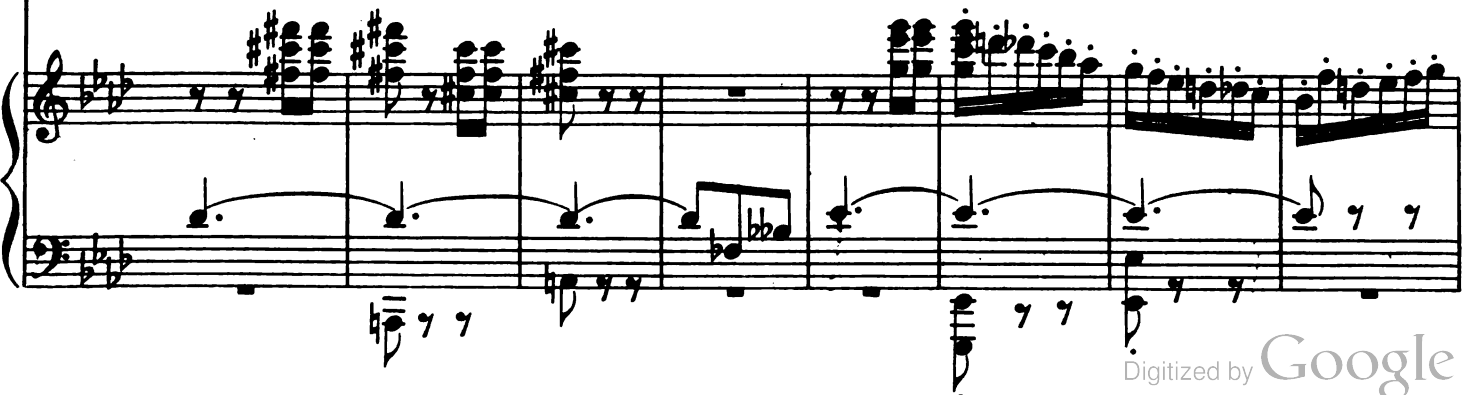


Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The melody is more complex, with a half note, a quarter note, and a half note. The lyrics are: "pas - sion, and the mys - ter - y. When the".

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the



Piano accompaniment for measures 87-90. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The tempo is marked 'pp' (pianissimo).

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

pp

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

84

(Robin enters with a great cup and followed by the Chorus)

Throng a - round them, where the gold - en Joy hath drowned them,

Throng a - round them, where the gold - en Joy hath drowned them,

Throng a - round them, where the gold - en Joy hath drowned them,

Throng a - round them, where the gold - en Joy hath drowned them,

84

p

tenuto

cresc. molto and the old-en Won - der crowned them un - be - hol - - - den

cresc. molto and the old-en Won - der crowned them un - be - hol - - - den

cresc. molto and the old-en Won - der crowned them un - be - hol - - - den

cresc. molto and the old-en Won - der crowned them un - be - hol - - - den

cresc. molto

ff

8 4

ff In a Fair - y - land re -

ff In a Fair - y - land re -

ff In a Fair - y - land re -

ff In a Fair - y - land re -

85 Robin
Animato

Rn. *f* Ye who are free of worlds be -

born!

born!

born!

born!

85 Animato (♩ = 76)

f *p*

Rn. yond the por - - - tal, Hon - - or with me the dream from

Rn. whence we spring, — The mor-tal joy — that makes us im - mor - tal:

Rn. Health to our Queen — and King!

Chorus

Our Queen — and King!

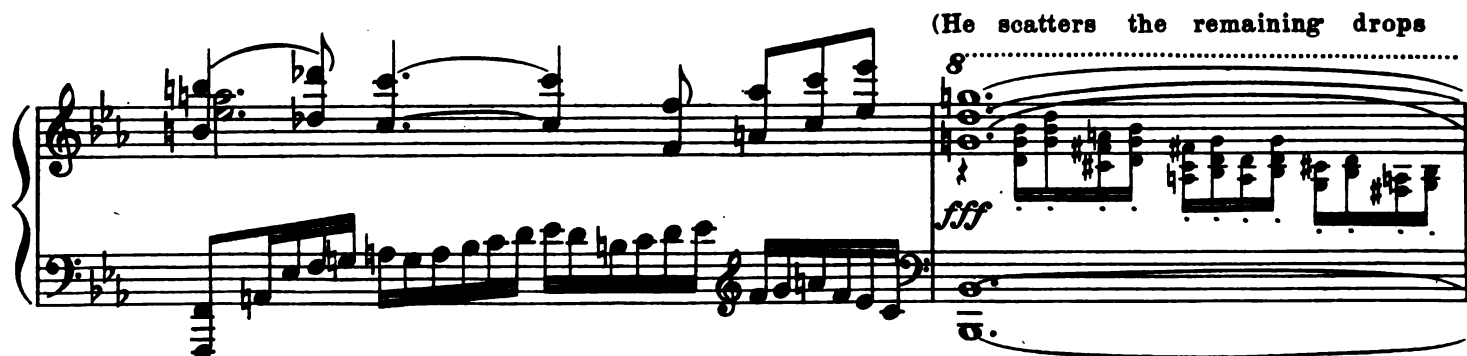
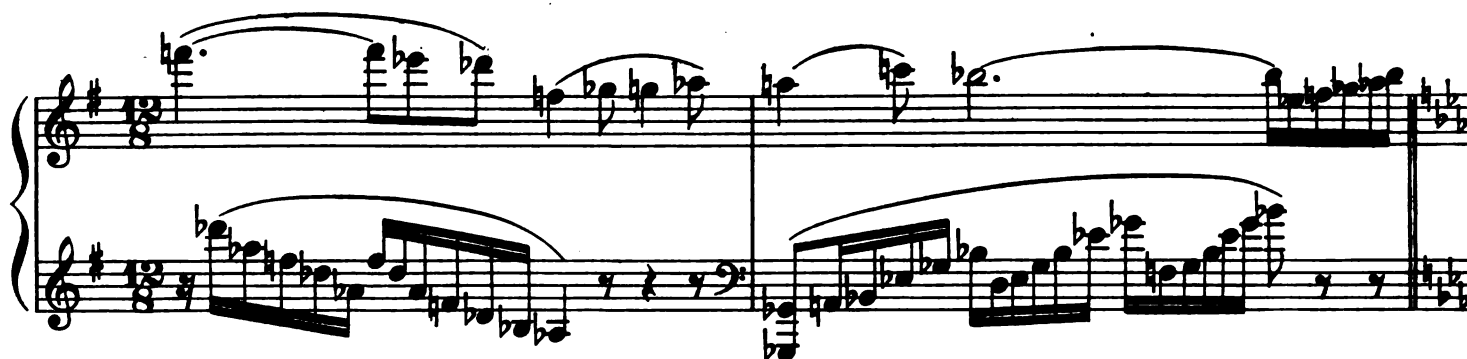
Our Queen — and King!

Our Queen — and King!

Our Queen — and King!

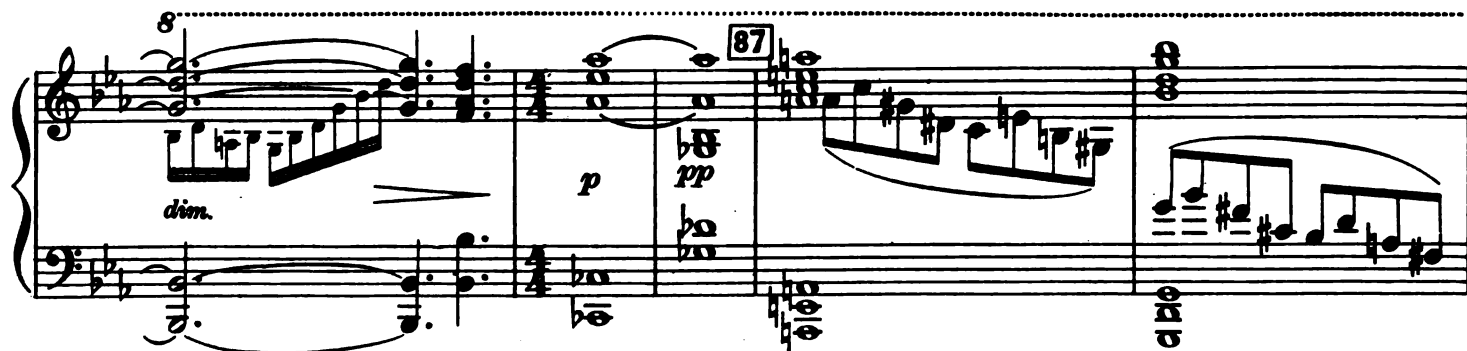
Our Queen — and King!

86 (Robin raises the cup and drinks)

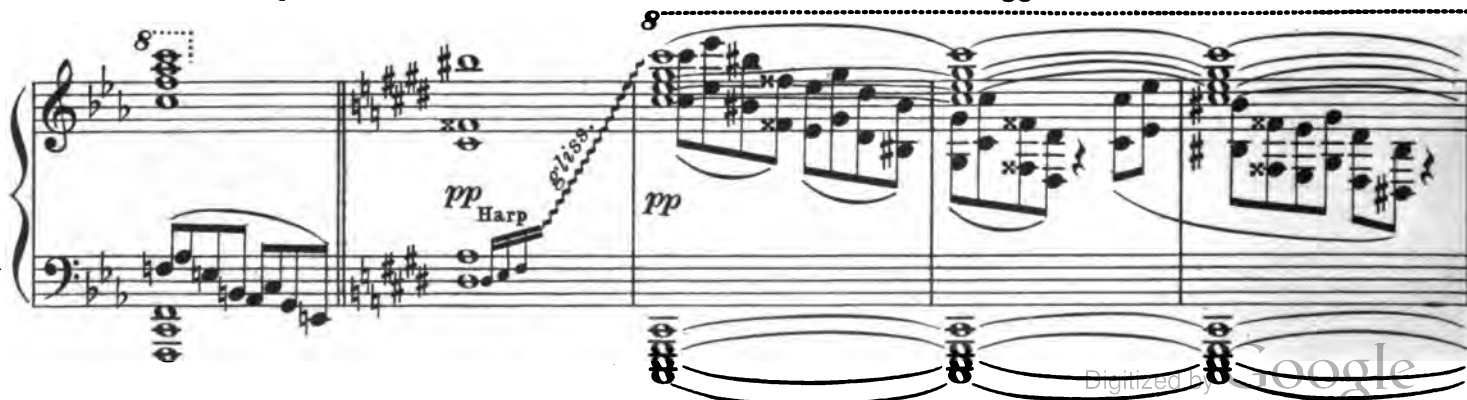


(He scatters the remaining drops

over Auburn Auburn rises slowly..looks about, groping and confused . . .



. puts his hand to his head staggers)



8

Wood
p meno mosso

This system shows the beginning of a musical piece. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It features a series of long, horizontal lines, possibly representing a woodwind instrument's part. The bottom staff has a bass clef and the same key signature. It contains a series of eighth and sixteenth notes. The tempo/mood is marked as *p meno mosso*.

espress.

This system continues the musical piece. The top staff has a treble clef and a key signature of three sharps. It features a series of eighth and sixteenth notes. The bottom staff has a bass clef and the same key signature. It contains a series of eighth and sixteenth notes. The tempo/mood is marked as *espress.*.

(The light breaks forth in the shrine)

99

mf espress. e dolce

p

This system is marked with a rehearsal number 99. The top staff has a treble clef and a key signature of three sharps. It features a series of eighth and sixteenth notes. The bottom staff has a bass clef and the same key signature. It contains a series of eighth and sixteenth notes. The tempo/mood is marked as *mf espress. e dolce* and *p*.

(Auburn and Rosamund admire each other)

dim.

sempre dim. ed espress.

This system is marked with a rehearsal number 100. The top staff has a treble clef and a key signature of three sharps. It features a series of eighth and sixteenth notes. The bottom staff has a bass clef and the same key signature. It contains a series of eighth and sixteenth notes. The tempo/mood is marked as *dim.* and *sempre dim. ed espress.*.

pp delicatiss.

This system continues the musical piece. The top staff has a treble clef and a key signature of three sharps. It features a series of eighth and sixteenth notes. The bottom staff has a bass clef and the same key signature. It contains a series of eighth and sixteenth notes. The tempo/mood is marked as *pp delicatiss.*.

Auburn

[89] Molto moderato (♩ = 63)

A.

Lo, the one beau - ty, fair beyond all seeming, More than mine eyes may compass or re -

A.

ceive! Sure-ly of this my life was on-ly dreaming: And yet-

Rd.

Rosamund [90] *pp*

Lo, the one joy too dear for dis-o -

A.

I live!

CHORUS

SOPRANO *pp*

Fair - y - land! Fair - y - land!

ALTO *pp*

Fair - y - land! Fair - y - land!

TENOR *pp*

Fair - y - land!

BASS *pp*

Fair - y - land!

(♩ = 63) *pp* [90] *pp*

Fair - y - land!

Rd. *beying, More than my heart may fathom, lest it break; Surely for this my dreams* —

Rd. *— were on - ly pray - ing: And yet - I wake!* —

Rosamund

Rd. *Art thou not she that is crowned Queen in*

Auburn

A. *Art thou not she that is crowned Queen in*

pp Fair - y-land! Fair - y- land! —

pp Fair - y-land! Fair - y- land! —

pp Fair - y-land! Fair - yland!

pp Fair - y-land! Fair - yland!

Chorus

pp Fair - y-land! Fair - yland!

91

dolciss.

Rd. I have no heav'n but thou art

A. heav'n?

pp

Rd. lord there - of, No crown, saving the rap - ture thou hast

A.

pp *gliss.*

Rd. giv'n!

A. Auburn (kneeling before Rosamund)

O love,

p *gliss.* *(d=d.)*

92

Rd. love, my love!

A. O my love!

pp

Chorus

Fair - y - land! Fair - y - land! Fair - y - land!

Fair - y - land! Fair - y - land! Fair - y - land!

Fair - y - land! Fair - y - land! Fair - y - land!

Fair - y - land! Fair - y - land! Fair - y - land!

92

pp

ppp

pp

Str.

sfz

sempre dim.

93 Robin (in the centre of the stage)

Rn. Rose of the world, they are lost who would find thee, Star of the sea, they grow

Harps
p

Rn. weary and weep, ——— Run-ning be - fore crowned with thorns, and be-hind thee

Rn. Drowned in thy light on the deep; ——— Yet they shall come thro' mis-

Str.

Rn. take and mis - nam - ing Where thou art ho - ly at last, being whole; Having a

94 Rn. rose ——— for thy flesh, and a flaming Star ———

Rn. *for a soul.*

dim. *p*

95

Rn. *un poco mosso* Yea; thou shalt lead them

p

Rn. to won-der-ful plac - es Ere they dis-cov-er how laugh-ter re-deems

cresc.

Rn. Beauty, and shame, looking dream - ward, embraces Love,

pp

Rn. the un - - conquered of dreams.

96

*maestoso*Tempo 1^o

Rn. Heav'n, earth and hell shall they range un-for - bid - den, Strong in com -

p

Rn. mand of the glo - ry that grows Out of the dust, _____

marcato cresc.

97

Rn. understand-ing the hid-den

ff

Rn. Fire _____ in the

molto rit.

molto rit.

Più mosso
a tempo

(Rosamund and Auburn are seated together)

98

Rn.

rose.

dim.

p

Crown them! crown them! crown them!

dim.

p

Crown them! crown them! crown them!

dim.

p

Crown them! crown them! crown them!

dim.

p

Crown them! crown them! crown them!

Più mosso
a tempo

98

f

dim.

p

pp espress.

(The Fairies crown them

and scatter flowers before them)

pp

poco f

99 Rosamund
Moderato

Rd. *Auburn* Now it is done: as a song that songs re -

A. Now it is won: in the

pp Where lies the road to Fair - y - land? O - ver the hills of

pp Where lies the road to Fair - y - land? O - ver the hills of

pp Where lies the road to Fair - y - land? O - ver the hills of

Where lies the road to Fair - y - land? O - ver the hills of

99 Moderato (♩ = 72)

Rd. mem - ber, Com - - - -

A. hour of proud sur - ren - der, Leans my Queen from her

dawn, Un - der the deeps of mid - night,

dawn, Un - der the deeps of mid - night,

dawn, Un - der the deeps of mid - - - night,

dawn, Un - der the deeps of mid - night,

Rd. eth my lord, com - eth my -

A. throne thrice glo - ri-fied, leans my -

yon - der on ev - ry hand, Whither-so-ev - er a soul shall

yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

Rd. lord to his own, O-ver my heart, a

A. Queen from her throne thrice glo - ri -

fol - low The one star far with - drawn At the

fol - low The one star far with - drawn At the

fol - low The one star far with - drawn At the

fol - low The one star far with - drawn At the

Rd. heart — made pure for his bri - - dal cham - ber,
 A. fied, Down up-on mine, un-de - ny - ing, di-vine-ly ten - der,
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.

100
 Rd. Fold - ing the arms of a lov - er,
 A. Bend - ing the eyes of a moth - er,
 p

Rd. the arms of a man,
 A. the eyes of a
 cresc.

Rd. the arms of a king.

A. child, the eyes of a bride.

8

f

[101] Un poco mosso

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

[101] Un poco mosso

f

8

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

3

3

3

What - ev - er the chil - dren planned: Fol - - ly deep - er than

What - ev - er the chil - dren planned: Fol - - ly deep - er than

Fol - - ly deep - er than

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

Laughter and tears from all the years In the light of Fair - - y -

Laughter and tears from all the years In the light of Fair - - y -

Laughter and tears from all the years In the light of Fair - - y -

Laughter and tears from all the years In the light of Fair - - y -

land!

land!

land!

land!

102

102

ff

Rosamund
Now it is known: the king-dom of fan - cy, found - - -

Auburn
Now it is known: the king-dom of fan - cy, found - - -

Robin
Now it is known: the king-dom of fan - cy, found - - -

Who shall be king in Fair - y - land? He that will not for -

Who shall be king in Fair - y - land? He that will not, will

Who shall be king in Fair - y - land? He that will

Who shall be king in Fair - y - land? He that will not for -

- ed, Firm in the flesh that hun - gers,

- ed, Firm in the flesh that hun - gers,

- ed, Firm in the flesh that hun - gers, the

go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

go Eyes to see and ears to hear and a

the soul that knows, Now it is known: the
 the soul that knows, Now it is known: the
 soul that knows, Now it is known: the
 heart to un-der-stand. Who shall be king in
 heart to un-der-stand.
 heart to un-der-stand.
 heart to un-der-stand. Who shall be king in
 heart to un-der-stand.

king - dom, Throned up - on clay, with
 king - dom, Throned up - on clay, with
 king - dom, Throned up - on clay, with
 Fair - y - land? Who shall be, who shall be queen in
 Fair - y - land? Who shall be queen in
 Fair - y - land? Who shall be queen in
 Who shall be queen? Who shall be queen in

Rd. fire as a robe sur - round - ed, sur - round - ed,
 A. fire as a robe sur - round - ed, sur - round - ed,
 Rn. fire as a robe sur - round - ed, sur - round - ed,
 Fair - y - land? A child and a wo - man.
 Fair - y - land? Lo, a child and a
 Fair - y - land? A child, a wo - - man;
 Fair - y - land? A child, lo, a child and a

Rd. with fire as a
 A. with fire as a
 Rn. with fire as a
 a child and a wo - man. Ver - i - ly, they shall
 wo - - - - man. Ver - i - ly, they shall
 a child and a wo - man. Ver - i - ly, they shall
 wo - man, a child and a wo - man. Ver - i - ly, they shall

104

Rd. robe sur - round - ed, 18 8

A. robe sur - round - ed, and crowned with the 18 8

Rn. robe sur - round - ed, crowned 18 8

know Heav'n in earth, and 18 8

know Heav'n in earth, and 18 8

know Heav'n in earth, and 18 8

know Heav'n in earth, and 18 8

8 104

2 2

ff

Rd. and crowned with the 18 8

A. light, and crowned with light, 18 8

Rn. with the light of the rose, and crowned with the 18 8

earth in heav'n, and both, and 18 8

earth in heav'n, and both, and 18 8

earth in heav'n, and both in 18 8

earth in heav'n, and both in 18 8

4

Rd. light of a dream of

A. crowned with light, with the light of

Rn. light crowned with the light of the

both in Fair - y -

both in Fair - y -

Fair - y - land, and both in Fair - y -

Fair - y - land, and both in Fair - y -

105

Rd. heav'n!

A. heav'n!

Rn. heav'n!

land!

land!

land!

land!

land!

105

ff

dim.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music features a series of eighth and sixteenth notes in the treble, with a corresponding bass line. A large, ornate oval bracket spans the final measure of the system, which contains a complex rhythmic figure.

(The curtain falls slowly)

The second system of musical notation continues the piece. It includes the instruction *sempre dim.* (always diminishing) in the bass staff and *pp* (pianissimo) in the treble staff. The music is characterized by a steady, descending melodic line in the treble and a more static bass line. A large oval bracket is present under the final measure.

The third system of musical notation shows a continuation of the musical themes. The treble staff features a series of beamed sixteenth notes, while the bass staff has a more active line with eighth notes. A *pp* marking is visible in the middle of the system.

The fourth system of musical notation concludes the page. It features a final, complex melodic phrase in the treble staff, with a corresponding bass line. The system ends with a double bar line and a repeat sign.

ACT II

The Castle

Allegro moderato (♩ = 108)

ff molto risoluto

Curtain (Corvain is discovered with soldiers)

106 Corvain

c. Go bring them in: They shall be

s. Soldier

There-fore they pray, my lord—

(Corvain seats himself)

c. heard_ sure-ly, they shall be heard. When last we met, we

p

c. saw The val - ley yon - der from the Ab - bey - side. Now we are here.

107 (The Soldier returns with Robin and some miserable peasants)
The Forester first.

(♩ = 88)

mf pesante

f

ff

18

The Old Man

ff

3

6

The Whining Woman

p

cresc.

Rn. Robin
Jus-tice,

p

3

Rn. lord King!

C. Corvain

How now_ fel-low?

p *legg.*

f

108

Rn. (rising, and indicating the people)
These folk, Thy people_

C. (spoken)
Not my fel-lows? Ha! Lord, how light These

f *p*

6

Rn. (Caricaturing Robin)
Oh, a

C. hon-ors fall! What seek my peo-ple?

mf *f*

7

(Beckons the whining woman....)

Ra. tri - flel — This wo - man had no bread,

f *p*

[109]the old man....

Ra. Where-fore her babe died. That old dog, be-ing tired Of hon-est hun-ger,

p *p pesante*

Ra. stole. See, his gray hair Hides no ears.

p *f*

Ra.the forester) 3
Yon - der ras - cal, hav-ing lost Roof, corn and cattle, shot the King's deer.

p

Ra. Look! No more archery! Sir, we are broke

p *mf*

Rn. down With too much hon-or. One crown_____ is e-nough, We are too frail to bear the weight of

Rn. two.

C. Corvair

Well, I for - give them.

Rn. III

My lord, My-ri-el, Claiming our land for God's king-dom, de -

Rn. clares Her-self His trea-sur-er. Good thou art king Must we pay

Rn. twice? Sir,

C. Corvain

Nay, sure-ly. That were foul wrong. Once is e-nough. Pay me.

Rn. [112] We have paid Her al-read-y.

C. So! What is that to me? Go to

Rn. To her? God help us! Wilt thou

C. her. Would ye have your king Kinder than God?

Rn. *press Wine out of dry grapes?*

C. (yawning)
I will e-ven try. Give ye good-den -

p *pp leggero*

Rn. 113
Brother! Beware thine own brother!

C. (Corvain starts, but
Brother.

f

Rn. (To the soldiers, with sudden ill-temper)

C. settles back and yawns again
These good folk wear-y me, Answer them.

p

(The soldiers drive the peasants about)

The Old Man
O.M. Tib-bal! Col-in! Tib-bal!

The Joker
J. Tib-bal!

Soldiers
4 TENORS Col-in! Tib-bal!

4 BASSES
Out, ye beg-gars! Dogs, go hang! Dogs! Out, ye beg-gars!

Out, ye beg-gars! Out, ye beg-gars! Out, ye beg-gars! Out, ye beg-gars!

(♩ = 80)

f *ff*

O.M. Col-in! Tib-bal! Bart-le-my!— Will ye turn on us?

J. Bart-le-my!— Col-in! Tib-bal! Bart-le-my! Will ye turn on us?—

Bumpkin
Will ye turn on us, who sprang

Forester
Bart-le-my! Will ye turn on us?

Dogs, go hang! Out, ye beg-gars! Out, ye beg-gars!

Dogs, go hang! Out, ye beg-gars! Out, ye beg-gars!

W.W. Are ye not our - selves?

O.M. Col-in! Tib-ball! Bart-le-my! Col-in! Tib-ball! Bart-le-my!

J. — who sprang from your own blood? Col-in! Tib-ball! Are ye not our-

B. from your own blood? Col-in! Tib-ball! Col-in! Tib-ball!

F. Col-in! Tib-ball! We be dogs, Eh!

Ayl will wel Out, ye beg-gars! Dogs, go hang! Mar-ry,

Ayl will wel Out, ye beg-gars! Dogs, go hang! Mar-ry,

W.W. Are ye not our-selves?

O.M. Are ye not our-selves? Bart-le-my! Tib-ball!

J. selves? Are ye not our-selves? Tibball Bart-le-my!

B. Col-in! Tib-ball! Bart-le-my! Col-in! Col-in! Tib-ball!

F. Beware of claw and fang! We be dogs, dim, eh?

no! Not by the length of this! Out, ye beg-gars! Out, ye beg-gars!

no! Not by the length of this! Out, ye beg-gars! Out, ye beg-gars!

25371

W.W. *dim.*
Col-in! Tib-ball *dim.* Are ye not our-selves? Are ye
J. *dim.* Col-in! Are ye not our-selves? Are ye
B. *dim.* Bart-le-my! Are ye not our-selves? Are ye
F. Be-ware of claw and fang! Be-ware of claw and
Dogs, go hang! Dogs, go hang! Out, ye beg-gars!
Dogs, go hang! Dogs, go hang! Out, ye beg-gars!

p

W.W.
O.M. not our-selves?
J. not our-selves?
B. not our-selves?
F. fang!
Dogs, go hang! Dogs, go hang!
Dogs, go hang! Dogs, go hang! Dogs, go hang!
sempre dim. *p*

115 (The peasants are all driven off. The soldiers have returned, and Rosamund is seen approaching in custody)

espress.

p. *pp.*

Corvain

c. Here be more seek-ers af-ter lost kings. Lo, my sweet

pp *pp*

(The soldiers move as if to bind Rosamund)

c. saint Of the Ab-bey! Let her go! When angels fall, The bet-ter for the world.

(The soldiers retire)

Rosamund

Rd. (to the soldiers) My lord,

c. Leave us!

pp *pp*

116 *ad lib. dolce**a tempo*

Rd. *Where lies the road to Fair - y-land?*

C. *The road to—*

Allegro

C. *Pret - ty one, so call — what - ev - er way Was thine.*

Rosamund117 **Moderato**

Rd. *Nay, — but I seek the king in*

C. *— to fol-low hith-er.*

Moderato

Rd. *Fair - y-land. animato*

C. *He is found. I — Am the king here-a-bout.*

Lento

Rd. *Thou dost not know. *piangendo* Sir, I be - seech thee of thy*

mf *pp*

Rd. *(hesitating)* 118 *a tempo*

gen-tle-ness, Make no jest of me_ I have_ I have known The Prince of
a tempo allegretto

pp *leggiero*

Rd. *faer - y in a wak - ing dream, And I will fol - low*

Rd. *him to Fair - y - land_ And find him, and de - light him, or I*

119

Rd. die.

C. Corvain

When the nuns find thee, thou shalt surely die.

(♩ = 92) piangendo

sfp mf

Più mosso

C. But for me_ thou art safe with me.

legg.

120

C. Nay, then, Beautiful child, look up on me_

poco f dim.

Rosamund

Rd. Sure - ly,

C. look well_ Dost thou not re - mem - ber?

pp

Rd. Corvain, the king. Thou!

C. Thy king. Look a - gain!

f *p*

Rd. Like_ yes, Strange-ly like_ yet thou art not the same

pp *pp*

Rd. There is no won-der in thine eyes.

C. Corvain (gravely) Who knows His dream by

pp espressivo *p*

C. day - light? Who hath known in dreams An-y-thing un-re - membered?

pp *p*

Allegretto

c. Come then! Now I will

p

pp

122

c. show thee all of Fair - y - land That is true. Thou hast found thy prince a King!

mf

Rosamund

Touch me...

c.

f

f

p

(He draws her to him) *molto agitato*

Rd. No! no! it is all wrong, all wrong!

p

123

Lento

R.

Thou dost not know!

p

sf

acc.

Corvain

C.

I know this: My-ri-el Will burn thee, burn thee with fire!

f

risoluto

124

C.

Stand-ing so, The lash be-hind thee and the

ff

C.

love be-fore, Choose be-tween that flame and

p

mf

legg.

c. *p*
this! Sweet, _____ am I not thy mas - - - ter?

c. Sure - - - ly thou hast found thy

c. 125
dream.

(Rosamund turns to fly, but at a sign from Corvain the entrance fills with men-at-arms)

c.

c. *f* They who come here, a - bide here, sweet-heart. Wait thine

dim. *p* *p*

(Corvain sends back his soldiers)

c. own time: When the nuns find thee, thou shalt sure - ly die. But for

pp

c. 126 (Corvain goes into the palace)

me— Thou art safe with me: Think well!

pp *pp*

Rd. Rosamund *ad lib. senza tempo*

O far a-way, beyond all human need, The

sf *p* *lunga* *pp*

Rd. *a tempo moderato*

songs and flow'rs and crowns of Fair - y - land! Why must the pain seem

pp

Rd. *s*
 tru-er than the joy, Ev-er the wrong so brave, the hope so frail,
ad lib. [127]

Rd. *s*
 Ev-er the day so long, the dream so far! And yet, am I so
pp

Rd. *f* *a tempo*
 faith-less? Heart of mine, have I not known? Sure - ly these hol-low tow'rs Will melt in
a tempo *p*

Rd. *molto oppress.*
 mel - o - dy down, and these vain stones Blaze in - to

Rd. *s* [128] *s*
 bloom, and o-ver the dark of the world The dawn of Fair - y - land rise up like
pp ($\text{♩} = 88$)

Rd. fire, Hear-ing what songs the Lit-tle Peo - ple sing!

129 Chorus (off stage)

Fair - y - land! Lo, a mir - a - cle, a

Fair - y - land! Lo, a mir - a - cle, a

Fair - y - land! Lo, a mir - a - cle, a mir - a - cle, a

Fair - y - land! Lo, a mir - a - cle, a mir - a - cle, a

song!

song!

song!

song!

(♩ = 84)

pp

p

pp

Rosamund

Rd. In a gar-den glad and green Blooms a

Rd. rose, unknown, un-seen, Ru-by - bo-somed like a flame, Ho-ly, like a ho - ly

Rd. name; All the world hath part and right In the gar - den's rich de-light:

Rd. Each may ga-ther all he knows I a-lone have known the Rose, — the Rose! I — a-lone!

Rd. In a world of waste and wrong — Flows a

Rd. ben - i - son of song, Pour - ing on the mul - ti - tude All their

Rd. souls can bear of good; Bring - ing them who know and care Beau - ty,

Rd. [131] laugh - ter, pain and prayer: Each his own re - al - i - ties: Mine_ the sing - er's lips and

ad lib.

colla voce

Rd. *pp* eyes! _ And the Rose, ah, _ the Rose! Ah! _ the

ad lib.

pp *colla voce*

a tempo

Rd. Rose! —

pp a tempo

132 *Allegro* (Robin enters)

mf *f*

(Men's laughter)
Auburn (enters, looking back) (to those outside)

Peace! am I not your

Str. *f*

(Men's laughter) (More laughter, dying away)

King?

ff *sfz*

(Auburn gestures toward the departing soldiers, turns, and comes slowly down)

133 Moderato

Rosamund

Rd. Fair - y-land!

Robin

That is not like The songs our moth-ers sang of Fair - y-land.

133 Moderato

p *pp* *pp* *rit. ed espress.*

(Rosamund slowly recognizes Auburn, looking eagerly in his face)

Rd. Thou art come!

ten.

(Auburn stares at Rosamund quite blankly)

Auburn

A. La - dy most fair,

pp *p*

Rosamund (with growing agitation)

Rd. Oh, my lord, thou_ thou!

A. Beau - ti - ful stran - ger_

p pizz. *mf*

134 Lento *accel.* Allegro

Rd. Thou dost not know! Auburn

A. Who is this? Allegro

f *accel.* *pp*

Robin

Rd. One who knows Thee: a strange crea-ture. Now, if thou be

mf legg. *sfz p*

Auburn

A. Your own king; Au - - burn.

Rd. king, Mar-ry, what king?

135 Rosamund

Rd. He is king in Fair - y-land! Robin

A. Who should I be? May-be.

dim. *con moto* *pp*

(tapping his forehead)

Rn. Not at home here_ nor here. Good sir, We have all seen Au-burn!

f pizz. *dim.* *p*

Rd. Rosamund

Auburn (to Rosamund) No-thing now.

A. What dost thou know of Fair-y-land?

p dolce *mf*

A. Ye shall know More, hav-ing seen what won-ders I have known_ Chil-dren of earth,

sfzp *p dolce* *ppp* *molto p*

senza misura 136 *a tempo*

A. think ye this flow-er bloomed In an-y earth-ly gar-den?

Rn. Robin

I have seen Such a

pp *mf*

Rn. *ad lib.* *a tempo*
 rose grow-ing in a way-side hedge, Red-den-ing be-fore dim al-tars_ ay,

Auburn (to Rosamund)
 A. What dost thou say?
 Rn. some-times E - ven in kings' crowns.

Rosamund *Meno mosso*
 Rd. Not like the Rose of Fair - y - land.
 Rn. *Meno mosso* See there, now!

137 Auburn *Allegro*
 A. Go! Are your ears faith - less? Then be-lieve your

A. eyes! Rouse the vil - lage, ga-ther my peo-ple here,

f *sfs* *f*

A. And ye shall see, deep in the heart of the Rose, The light of Fair - y - land

pp *pp*

138

A. burst forth like fire, And hear what songs the Lit-tle Peo-ple

A. sing To crown their own! Robin *poco tranquillo*

Bn. I can-not call to mind That Au-burn wrought

p

Rosamund (very angry)
Allegro agitato

Rd. Out! A - way! Thou

Rn. mir-a-cles...

Allegro agitato

ff

3 3 3 3 3 3 3

Rd. earth! Thou no-thing! Who art thou? Dross of the fur-row,

f 6 *p* *sfz*

3 3 3

Rd. drain-age of the vine, Waste wa-ter flung a - way in-to the mire! Thou judge him!

ff *ff*

Rd. Be-gone! Do his bid-ding!

140

ff *ff*

3 3

Robin

Rn. Nay, Here is one who be-lieves! I go: Take heed, Broth-er!

p pizz.

Rn. Ros-es have thorns and so have crowns! It is not good to walk too near a

ppp *colla voce*

(Robin goes)

Rn. throne!

pp legg. *pp*

Rosamund

Rd. Dost thou not re-mem-ber?

Auburn (seats him-
A. Am I so

pp *espress.*

self, Rosamund at his feet)

A. changed? Lo, since I woke in-to the world a-gain, None re-mem-ber! My peo-ple

pp *p*

Rosamund

Rd.  Thou _____ and I_

A.  mock at me. No mat-ter. They shall know soon. *molto espress.*



Più mosso

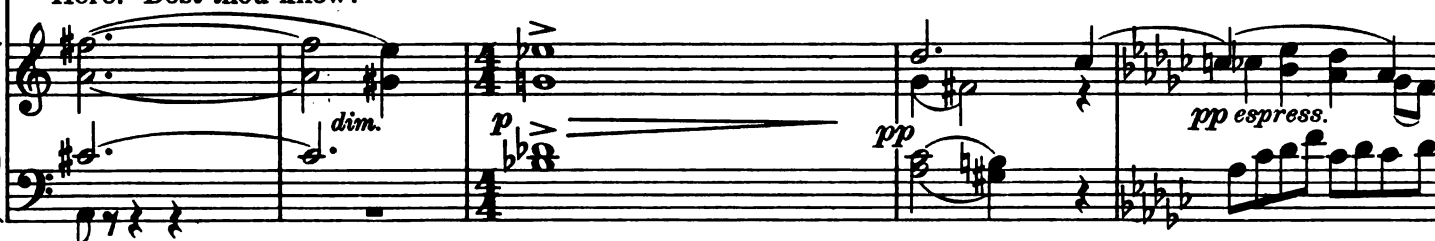
Rd.  Were we not crowned in Fair-y-land?

A.  I have been king in Fair-y-land. Al-so I am king




Rd.  I have dreamed such an one Should be king. Tell me.

A.  Here. Dost thou know?



Auburn

A.  While I prayed, _____ there fell Dark-ness, and out of dark - ness brake like flame A



[143]

A. glo - - - ry of strange joy, and all a -

poco cresc.

A. round Fair-ies, danc-ing, and a red rose that

Rd. Rosamund

Was there No queen?

A. burned With a star for the heart there-of_ She sat a -

p espress.

(Myriel is seen at the entrance)

[144]

A. bove me, throned on flow'rs And crowned with stars, all heav'n in her eyes, And on her

p.

pp

(half rousing himself) (resuming)

A. breast the rose of all the world.— Thou art here, at my feet. And there-up-on

A. Sud-den-ly clanged the Ab-bey bell. The fire In the heart of the rose fad-ed, and there came

A. Light-ning, and thun-der, and broke the vi-sion.

145 Rosamund (tenderly)

Rd. Dear, look on me— look well—

A. Auburn Rose— of the world— (Myriel enters suddenly)

Animato **Rosamund** (shrinking; Auburn rises)

Rd.

Myriel **Hast thou found me so soon?** (The nuns follow Myriel)

Animato **For-bear!** **Let her not es-cape!**

146

(to Auburn)

M. **Nay, Fa-ther, she is be-yond Thy char-i-ty- A**

M. **torn veil, a soul ru-ined, a lost nun: Waste not heav'n up-on her!**

Auburn

A. **My-ri-el, Dost thou know me?**

Myriel **I know thee for a**

M. *saint* Out of the Ho - ly Land, hav-ing be-held In a vi-sion the ver-y Moth-er,

Rd. *Rosamund (half aside)* 147 *Moderato*
Ah! but she does not know What we have known!

M. *crowned A-mong an-gels.* *Moderato (♩ = ♩)*

A. *Auburn* *Thou shalt know more of heav'n Soon, hav-ing seen Fair - - y - land...*
molto p

A. *E-ven now The king comes.*
pp leggerissimo

(Corvain enters with his guard)

A. *Pres-ent-ly I shall be king.*

C. *Corvain (to the soldiers)*
Heav'n's an-gels come to help us! A-bide my sign;

C. *[148]* *(with an embracing gesture)*
We do not draw swords on a flock of doves, We spread a net a-round them.

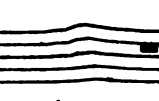
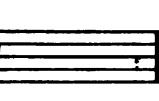
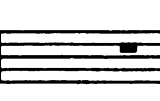
(Corvain goes slowly toward Myriel. Some of the soldiers leave)

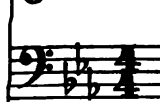


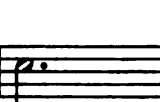
C. *Corvain (caustically)*
Good Moth-er, This place is earth-ly - car-nal; and this hour Appoint-ed for

Myriel

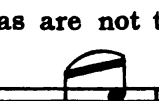
149

Moderato

M.    

C.    

such joys as are not thine:— What is thy will? Moderato

Allegro

one Who fled from us. We have found her.

Not so! Ye have

Allegro

lost her. It is I who have found. She is be-yond your dan-ger.

Cor-

Più allegro

vain! Thou art king While God waits. Be - ware!

M.

ff

[150] Corvain

c.

Mean-while, the king reigns! Mean-while, I do my will! Ye have a

c.

scourge There, Mother, not a sword_a lash, to drive This pretty trem-ber to my arms,

c.

a spur To prick her on to plea-sure. Look up-on her

p espress.

pp espress.

c.

Shrink-ing there_ look up-on me, and rage to think Ye can-not work us

pp

mf

6

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[151]

Allegro

harm.

Clois-ter your-selves From the bloom of all for-gone joy, whose

grave

Rank-les your con - se-crat-ed flesh! Toil, pray,

Più allegro

[152]

Dream, and close your eyes! I have o-pened mine:

I see how rich - ly we

may drink who dare, — What crowns long to be con-quer'd; and I see On-ly a

dim.

pp

[153]

fal - low drouth, of wo-men here, Hat-ing and yearn - ing. —

pp

Moderato Myriel

M. *Let us leave him now. Take her! Cor-vain!*
 C. *Corvain* *(lifts his hand and the soldiers fill the en-*
trances)

Moderato

Ay, take her!

p *f*

Auburn (coming between)

A. *A-bide my sign: It*
f *dim.* *p* *6*

154

A. *is not yours to say what ye will do; I am the king!*
 C. *Corvain* *ff*
To
p *f* *ff*

Myriel

Cor - vain!

Auburn

A. *(The Chorus rushes in tumultuously)* *Be-hold! my peo-ple*
 C. *me, men-at-arms! Ho, king's men! Ho!*
p *f* *ff*

A. fol-low mel_____

Chorus

155 **SOPRANO**
 Flame shin-ing, blood flow-ing, And life plowed un - der

ALTO
 Flame shin-ing, blood flow-ing, And life plowed un - der

TENOR
 Flame shin-ing, blood flow-ing, And life plowed un - der

BASS
 Flame shin-ing, blood flow-ing, And life plowed un - der

155 (♩ = 96)

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

pain; The drudge of yoke and man - ger Ye goad - ed in - to

pain; The drudge of yoke and man - ger Ye goad - ed in - to

pain; The drudge of yoke and man - ger Ye goad - ed in - to

pain; The drudge of yoke and man - ger Ye goad - ed in - to

dan - ger, A - roused, o - ver - throw - ing,

dan - ger, A - roused, o - ver - throw - ing,

dan - ger, A - roused, o - ver - throw - ing,

dan - ger, A - roused, o - ver - throw - ing,

158

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

158

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

cresc.

rush to the stand-ing grain! *fff* Our King, re - *tutta forza*
 rush to the stand-ing grain! *fff* Our King, re - *tutta forza*
 rush to the stand-ing grain! *fff* Our King, re - *tutta forza*
 rush to the stand-ing grain! *fff* Our King, re - *tutta forza*

turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-
 turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-
 turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-
 turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-

157

store and reign! Au - - burn

store and reign! Au - - burn

store and reign! Au - - burn

store and reign! Au - - burn

157

dim. shall re-store and reign! shall reign!

dim. shall re-store and reign! shall reign!

dim. shall re-store and reign! shall reign!

dim. shall re-store and reign! shall reign!

f dim. *p* *rit.* *pp* *p*

158 Molto moderato
Auburn (assuredly, facing Corvain)

Broth-er, I will take my crown. Thou hast
Corvain (spoken)

(roughly) Broth-er?! Crown? Look at him! Lis-ten to him!

Molto moderato

p pochetto cresc.

A. not done well there-with.

C. *agitato*

Ye redeless fools, Have ye ev-er seen Au-burn?

agitato *sfz*

A. Watch, and be still. There is no need for you to un-der-stand;

p espress. *pp* *pp*

A. It is e-nough that ye o-bey.

pp

My prince of dreams! at last! —
 Myriel, *p*
 Fa-ther, a mir-a-cle! Pull down the strong man!

A

Rd. My prince of dreams! at last! — My
M. Fa-ther, — pull down — the strong man!

SOPRANO I
 Au-burn! Au-burn! Au-burn! Au-burn! a

SOPRANO II
 Au-burn! Au-burn! Au-burn! Au-burn! a

ALTO I
 A spell! a song! a fire! a

ALTO II
 A spell! a song! a fire! a

TENOR I
 A spell! a song! a spell! a

TENOR II
 A spell! a song! a spell! a

BASS I
 Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-

BASS II
 Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-

CHORUS

Rd. prince of dreams!

M. Fa - - ther!

song! a rose! a fire! *dim.*

song! a rose! a fire! *dim.*

rose! Cor - vain! a rose! a fire!

rose! Cor - vain! a rose! a fire!

fire! a rose! a rose! a fire!

fire! a rose! a rose! a fire!

vain! Cor - vain! Cor - - vain! Cor - - vain!

vain! Cor - vain! Cor - - vain! Cor - - vain!

160

Andantino **Auburn**

Rose of mys - ter - y,

espress. *dolce*

A.

Rose of all the world, If ev-er from the world I fol - lowed

A.

thee O - ver the hills of dawn, be-yond the plains Of sea and des - ert

A.

breath - less be-neath noon, —

161
A.

Thro' mid-night for-ests whis-per-ing dread-ful-ly, Till I came to thy

A. king - - - dom: bring thou me

A. home now to mine! _____

A. Shine forth! _____ So that they who de-

A. ny Thee, Shall be - hold thy heart _____

A. burn-ing like fire,

mf *cresc.*

163

A. And hear what songs the

f dim. *pp*

A. el - fin peo - ple sing!

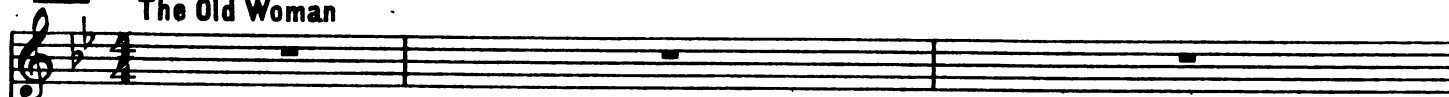
glissando

pp

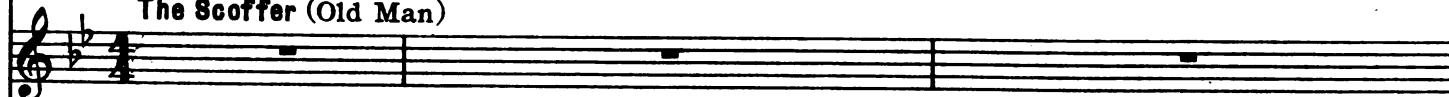
(A pause—not quite long enough to suggest an accident to the lighting)

pp

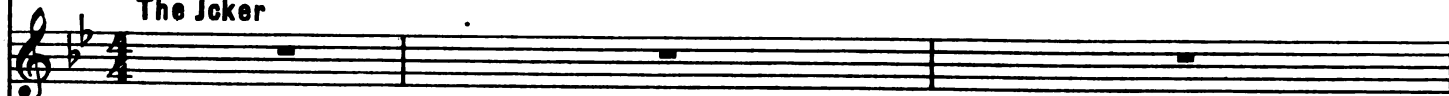
164 Allegro moderato
The Old Woman



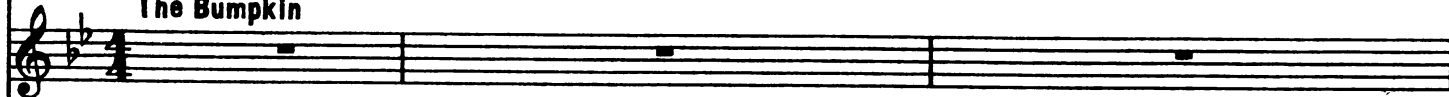
The Scoffer (Old Man)



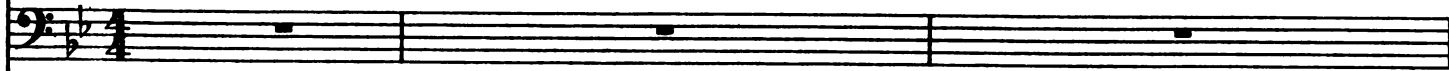
The Jcker



The Bumpkin



The Coward

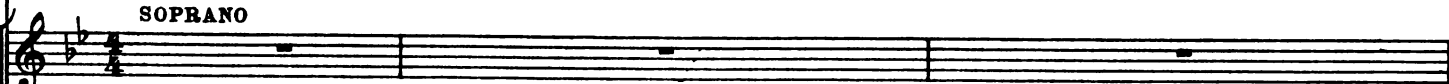


Corvain (loudly, throwing back his head)



Ha! ha! ha! ha! Ho! ho! ho!

SOPRANO



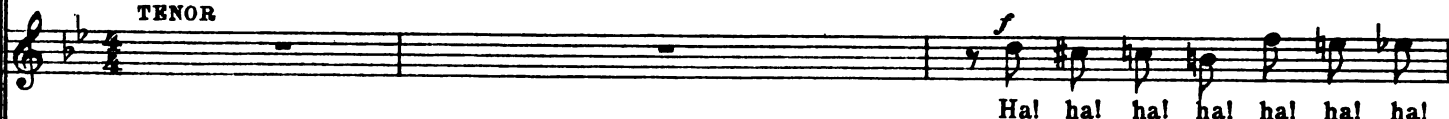
ALTO



Ha! ha! ha! ha!

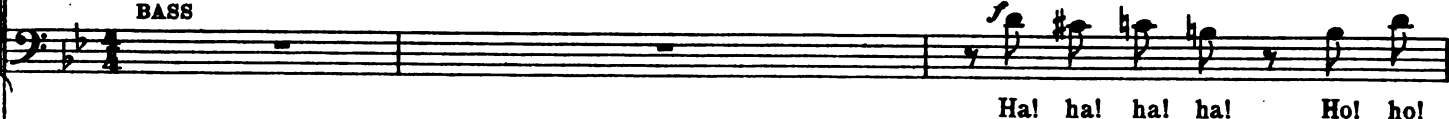
Ha! ha! ha!

TENOR



Ha! ha! ha! ha! ha! ha! ha!

BASS



Ha! ha! ha! ha! Ho! ho!

Chorus

164 Allegro moderato



(Gradually everyone on the stage begins to move, mocking and threatening Auburn, who alone stands rigid)

Vocal Lines:

- Top Voice:** Bahl —
- Second Voice:** Ah! I said sol I said sol
- Third Voice:** May the King for-ev - er reign! How now, wiz-ard?
- Fourth Voice:** Hal ha! ha! ha! Hol hol hol! Look at him! —
- Fifth Voice:** hal ha! hal ha! ha! Hol hol hol! Look at him! Just
- Sixth Voice:** hal Hol hol hol! Look at him!
- Seventh Voice:** hol Hal ha! ha! ha! Hol hol hol Cor -

Piano Accompaniment:

- Left hand: *sf* (piano), triplets of eighth notes.
- Right hand: melodic lines with various intervals and accidentals.

O.W. — — —

T.S. — I knew it from the first, I knew it from the first, I knew it from the

J. — — —

B. — — —

T.C. Do your worst! — — — Do your worst! — — — Do your worst! — — —

F. — — —

Look at him! Look at him! Look at him!

look at him! Just look at him! Just look at him! Look at him!

Look at him! Look at him! Look at him!

vain! Cor - vain! Hal ha! ha! hal Ho! ho! ho!

Rosamund

Rd. Have done! Keep

O.W. Now just look at him! These

T.S. first!

J. (threatening Auburn, who alone stands rigid)
Look at him! Look at him! Old wives'

B. Look at him! Look at

T.C. How now,

F. He'd be-

Old wives' tales have turned his brain!

Old wives' tales have turned his brain! Look at him!

Look at him now! Look at him!

ho! Look at him!

Bd. si - lence, clowns! Have your dull dreams be-held Fair-y-land,
 O.W. old wives' tales have turned, have turned him, have
 T.S. Old wives' tales have turned him, have
 J. tales have turned his brain! Old wives'
 B. him! Look at him! Look at him! and know I said so! I
 T.C. wiz - ard? Do your worst, your worst! How now,
 F. witch us if he durst! He would be-witch us if he
 We have heard his ma-gic strain, his ma-gic strain!
 Ha! ha! ha! ha! Ho! ho! ho! ho!
 Look at him! We have heard his ma-gic strain! Cor -
 Look at him! Look at him! We have heard his ma-gic strain! Cor -

(A great wind. The petals are blown from the rose; Auburn holds up the bare stem)

Rd. that ye mock— your King? _____

O.W. turned him, have turned his sor - ry brain!

T.S. turned him! Old wives' tales have turned his brain!

J. tales have turned his brain! _____

B. said sol I said sol I said sol

T.C. wiz-ard? Do your worst! Do your worst! Do your worst!

F. durst! _____ May the King for-ev-er reign!

Cor - vain! Cor - vain! Cor - vain!

Cor - vain! Cor - vain! Cor - vain!

vain! Cor - vain! Cor - vain!

vain! Cor - vain! Cor - vain!

165

Rd. *ff* Ah!

O.W. *ff* Old _____ wives' tales have turned his brain! He'd be -

T.S. *ff* We have heard his strain! We have heard his ma-gic strain! _____

J. *ff* We have heard his ma-gic strain! We have heard his ma-gic

B. *ff* We have heard his strain! We have heard his ma-gic strain! We have heard his ma-gic

T.C. *ff* Wiz-ard, do your worst! _____ How now, wiz - ard, do your worst! Old wives'

F. *ff* Look at him! Cor - vain! Look at him! Cor - vain! _____

Old _____ wives' tales have turned his

Old _____ wives' tales have turned his

Old _____ wives' tales have turned his

Old _____ wives' tales have turned his

Old _____ wives' tales have turned his

165

fff

(Corvain opens his arms to Rosamund, who fears him suddenly and goes to Myriel. They leave)

Ed. Have done!

O.W. witch us if he durst!

T.S. Ancient tales have turned his sor-ry, sil-ly brain!

J. strain!

B. strain!

T.C. tales have turned, have turned his brain! _____

F. Old wives' tales have turned his brain! _____ Come a-

brain! An-cient tales have turned his sor-ry, sil-ly brain! _____

brain! An-cient tales have turned his sor-ry, sil-ly brain! _____

brain! An-cient tales have turned his sor-ry, sil-ly brain! _____

brain! An-cient tales have turned his sor-ry, sil-ly brain! _____

ffz *mf*

all

(Auburn sits down hopelessly among the petals, while the crowd rushes out)

O.W.

T.S.

J.

B.

T.C.

F.

Cor-vain!

Cor-vain!

Cor - vain!

Cor-vain!

W. We have seen how fair - y ros - es blow!

S. Seen how fair - - y ros - es blow!

T. vain!

B. vain!

Cor - vain! Hal hal hal hal Hol hol hol!

Cor-vain! Cor-vain! Hal hal hal hal Hol hol hol!

Cor - vain! Hal hal hal hal Hol hol hol!

Cor-vain! Hal hal hal hal Hol hol hol! Hol hol

8

p *pp*

BASS

ho!

Corvain

c.

(Auburn is alone but for Corvain)

Corvain (to Auburn,

John-a - Dreams! —

c.

who looks at him vaguely)

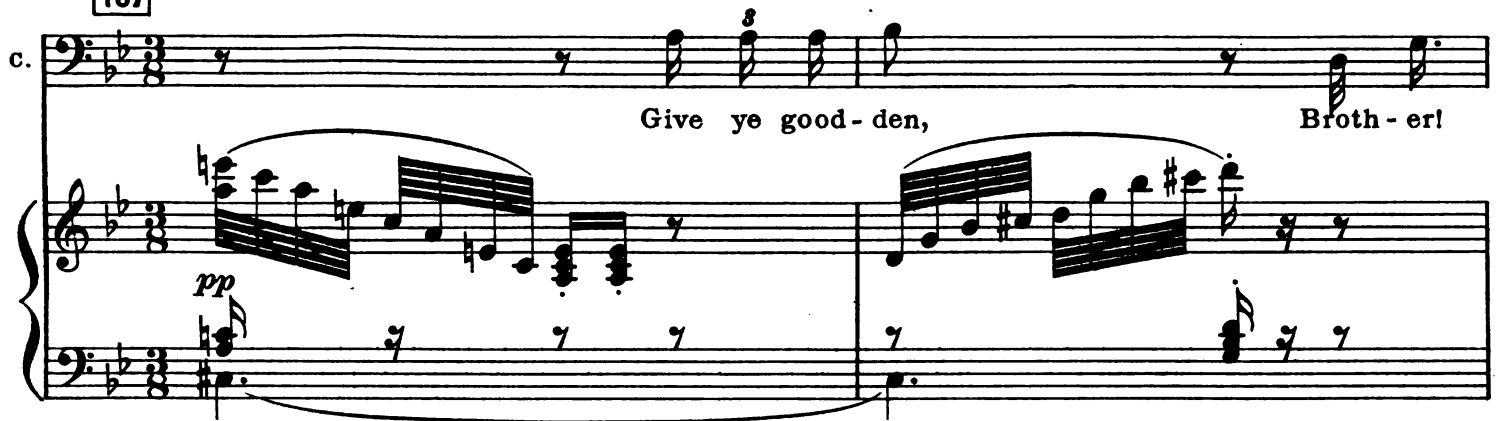
What! Is the name of King So great a mat-ter?

c.

So ho! So ho!

c.

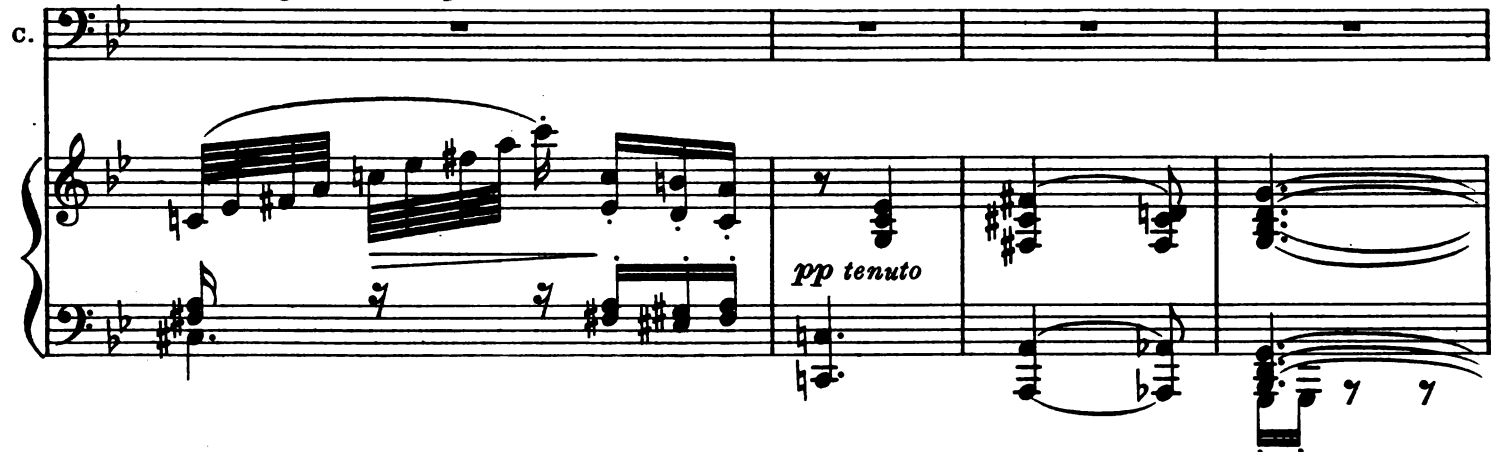
167

c. 

Give ye good-den, Broth-er!

pp

(Corvain goes into the palace. The doors close)

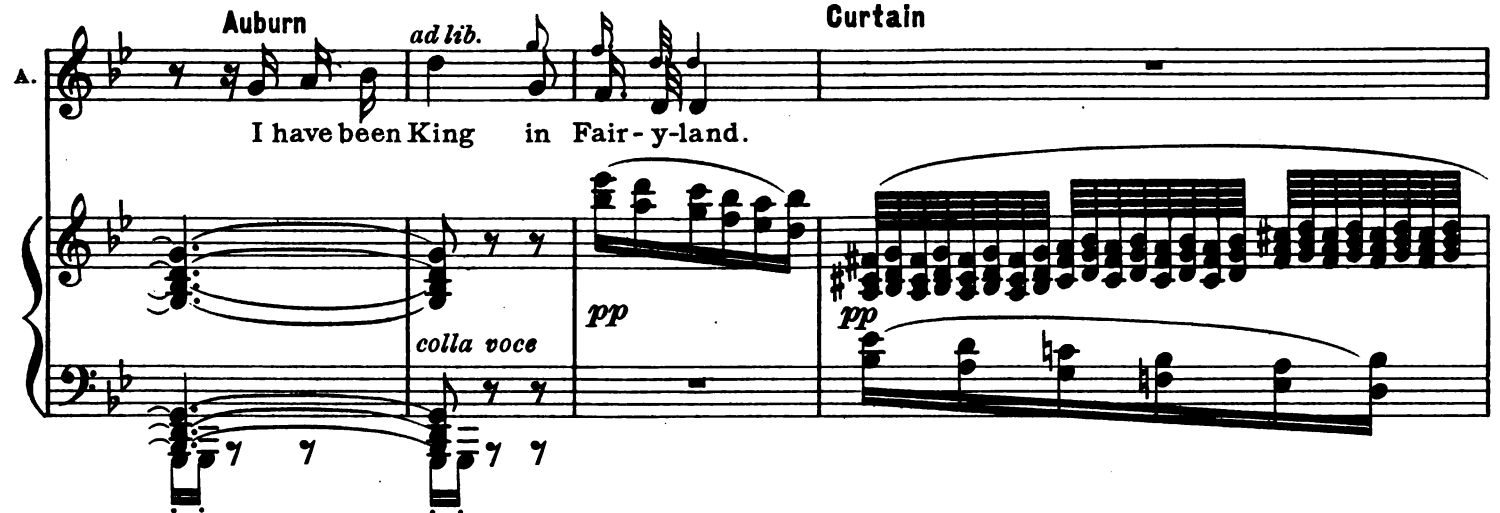
c. 

pp tenuto

Auburn

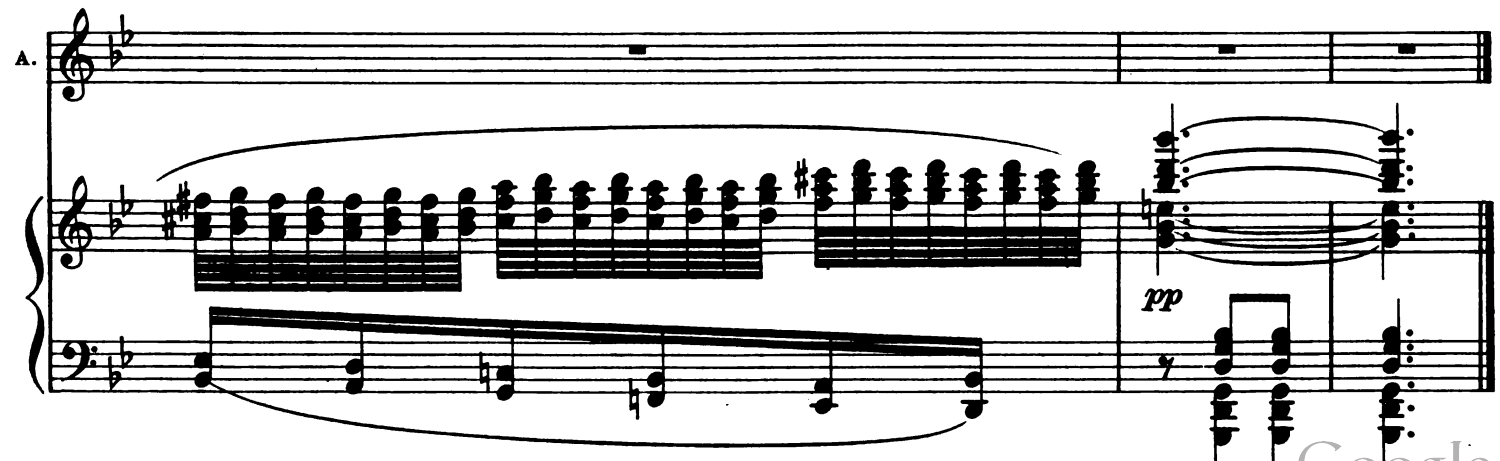
ad lib.

Curtain

A. 

I have been King in Fair-y-land.

colla voce *pp* *pp*

A. 

pp

Intermezzo

Andantino e rubato (♩ = 84)

p *p* *espress.* *pp*

168

poco rit.

mf *poco più mosso*

First system of the musical score. Measure 169 is marked with a forte (*f*) dynamic. Measure 170 begins with a *dim. o rit.* (diminuendo or ritardando) instruction and a mezzo-forte (*mf*) dynamic. The music is in 4/4 time with a key signature of one sharp (F#).

Second system of the musical score. Measure 171 continues with the *dim. o rit.* instruction. Measure 172 is marked with an *espr. dim.* (espressivo diminuendo) instruction. The music features complex chordal textures and melodic lines in both hands.

Third system of the musical score. Measure 173 is marked with a piano (*p*) dynamic. Measure 174 is marked with a *dim.* (diminuendo) instruction. The music continues with intricate harmonic and melodic development.

Fourth system of the musical score. Measure 175 is marked with a *pp r.h.* (pianissimo right hand) instruction. Measure 176 is marked with a *pp* (pianissimo) dynamic. The music shows a shift in texture and dynamics.

Fifth system of the musical score. Measures 177 and 178 continue the musical piece with complex chordal and melodic patterns. The dynamics remain soft.

Sixth system of the musical score. Measures 179 and 180 conclude the piece. Measure 180 is marked with a *r.h.* (right hand) instruction. The music ends with sustained chords in the right hand.

ACT III

The Village

Allegro moderato (♩ = 116)

Curtain
The Abbey Bell

(Rosamund is discovered, chained to a stake)

Soldiers (off stage)

TEN. I

171

Good Saint A - loys, one win - ter's night, Walk - ing in ghost - ly

TEN. I. II

med - i - ta - - tion, Came on a la - dy

brave and - bright, Strove to a - chieve her soul's sal - va - tion;

(The soldiers enter)

TEN. I
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

TEN. II
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

BASS I
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

BASS II
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

cresc.

172 (Guard-mountain. One of the soldiers shows Rosa -

en -

en -

en -

en -

172

espress.

mund's face by the light of a lantern)

ironical

espress.

Soldiers

unis.

Bade her be-ware of mor-tal bliss, Turn and a-mend her

Bade her beware of mor-tal bliss, Turn and a-mend her

f dim. *mf*

173

and be shriv - en; "Fa - ther," quoth she, "be -

and be shriv - en; "Fa - ther," quoth she, "be -

cause of this Be thou re-ward-ed and for - giv - en." Out

cause of this Be thou re-ward-ed and for - giv - en." Out

(The soldiers move off stage)

unis.

of her heart she plucks a rose Light-ing the dark with ho - ly splen -

of her heart she plucks a rose Light-ing the dark with ho - ly splen -

dor. _____ Man nev-er heard and heav-en knows _____

unis. _____ Man nev-er heard and heav-en knows _____

dor. _____

174

Whith-er a-way his steps at - tend her. _____

Whith-er a-way his steps at - tend her. _____

Abbey Bell

dim. *pp*

poco marc. Bell

pp *molto p*

175 *marc.*

sempre p marc.

Myriel (to the guard)
It is I. *riten.*
p

178 *Poco lento* (to Rosamund, who moves her eyes only)
Daughter, it is I. No more Thy
p *pp*

Rosamund

Rd. There is

M. judge; on - ly an - oth - er wo - man, come To help and hear.

(quietly)

Rd. no help. I have thought of man-y things This night.

M. Dost thou So hate me?

177 Rosamund

Rd. Mother, thou in thy ho-li-ness, And the dear sis-ters, with their

Rd. qui - et eyes Reflect-ing heav'n - even the snow - y saints We

Rd. pray to - e-ven - Ah! but they never knew What

pp

Rd. I have known! Other things, better things, 18

pp

Rd. It may be I am not fit to choose heav'n. Be it so! I choose!

sfz *f*

Rd. There-fore ye must now De - stroy: not hat - ing me - fear - ing my

p *agitato*

Rd. dream. Myriel (angrily) *ff*

M. Fear-ing! fear-ing! Lento I have sinned -

sfzp *ff dim. molto* *p* *pp*

Allegro moderato (♩ = 120)

M. Daughter, be thy name Blessed a-mong wo-men! De-stroy thee?

M. Child, Thou art free and ho-ly. In my blind hour I

M. said thy dreams Came to thee out of hell. For -

M. give! I know now. God hath lift - ed

M. thee a-live in-to glo-ry:

M. thy — dreams have seen Heav'n: — on - ly,

181

Più mosso (♩ = 56)

M. thou hast held the love Ce - les - tial for the earth - ly love we

M. know, — And called thy Par - a - dise E - den.

Rosamund

Rd. Thou dost not know, Mother. It was not heav'n. —
M. Am I so changed?

M. (♩ = 120)

I was a woman ere I was a nun. How should I not un - der -

p

M. stand? Oh, look well! See how it might be,

p *agitato*

M. thence how it hath been, And so, the truth!

cresc. ed agitato

183 Tranquillo Rosamund

Rd. It is true that I

pp

Rd. love The prince of

dim.

Allegretto

Rd. Fair - y - land! —

M. Myriel

Allegro

It shall not be! God will not

Allegretto

M. let so much be giv'n in vain; Thou shalt not look down-ward, seek-ing for Him:

184

M. Burn thy wings in the star

M. of Beth - le-hem!

Solenne
(very earnestly)

M. *Moderato*
pp
Lit-tle sis - ter mine, thou art near - to death, —

M. 185
Hov-er - ing between worlds. — I promise thee Life, ab - so-lu-tion,

Rosamund (dreamily)

Rd. *p*
All for me? I had
M. *pp*
saint - hood.

Rd. *ppp*
ra - ther re - member.
delicatiss.
ppp

Myriel

M. As the lost Re - mem - ber! Fare - well.

p

M. (Myriel goes out)
I can only be thy judge.

pp

187
dolce (Rosamund's Vision)

188

riten. più lento

189

(Auburn appears...)

...he enters quickly, runs to the stake

Auburn

più agitato

Ha!

fp marc.

and hews at it with his sword)

(blow) (blow)

cresc. molto

(The sword breaks)

190

ffz p *dim.*

dim. *p*

Rd. **Rosamund**
Where-fore art thou come to me?

p *p*

191 **Auburn** *ad lib.* **Allegro molto agitato**
No-thing. A jest for fools. Thou shalt not die

p *ff (allegro subito)*

A. *ad lib.*
While I live. It sounds

colla voce *dim.*

Rosamund *tranquillo ad lib.*

Dost thou know me?

brave-ly, does it not? No mat-ter.. The

192 *molto agitato*

one soul On earth be - liev - ing me; my

one friend here, Where all peo - ple mock at me, and my

one Love now, — when no - thing more re - mains of me Worth lov - ing.

A. 

What else have I ev - er known?

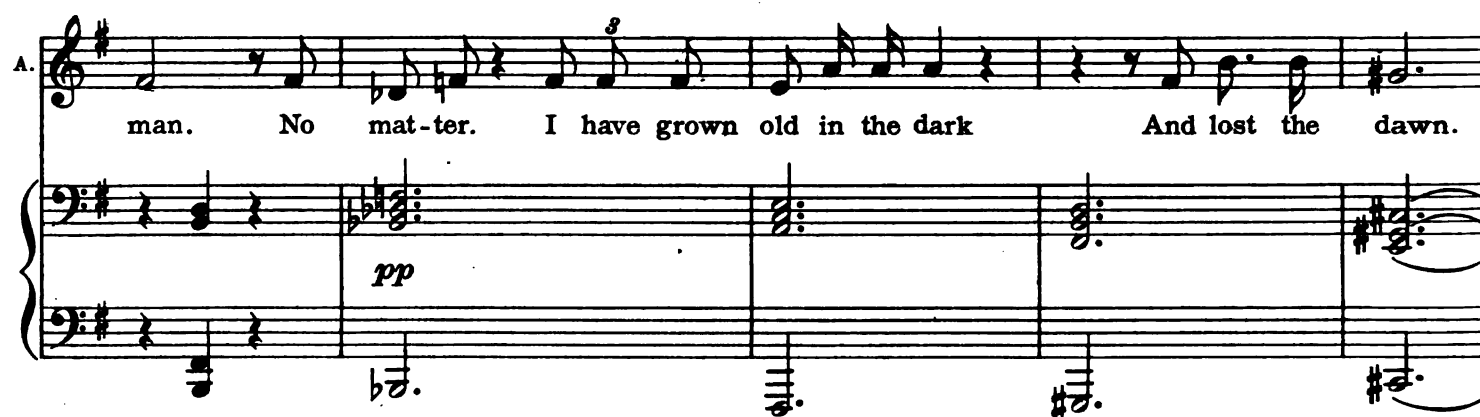
p espress.

A. 

193

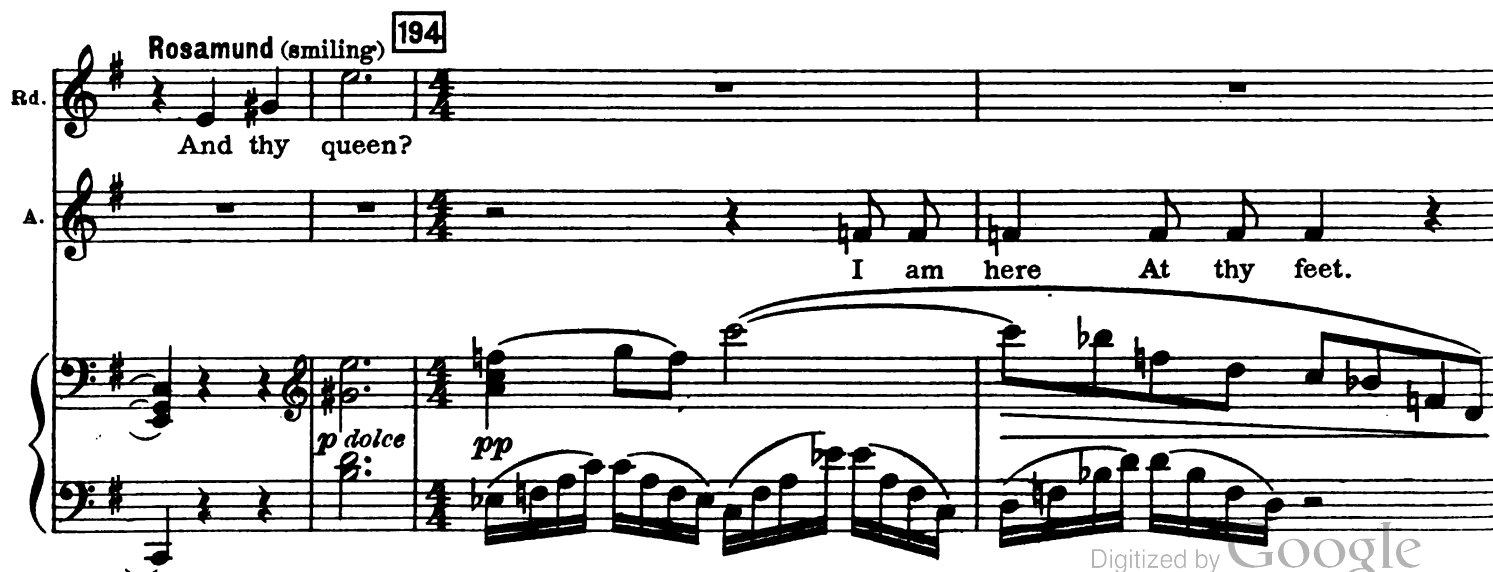
I would have crowned thee, when I was a king— I would have saved thee, when I was a

pp

A. 

man. No mat-ter. I have grown old in the dark And lost the dawn.

pp

Rosamund (smiling) 

194

And thy queen? I am here At thy feet.

p dolce *pp*

A. *f* *risoluto* (He kneels before her)

I re-mem-ber no more. Let the dream per-ish!

pp *poco f* *sfz p* *espress.*

Rd. *p* *pp* **195**

Rosamund (tenderly)

Art thou so changed? My Lord, I have yield-ed my har-vest;

Rd. *pp*

I have found my need. There is

Rd. no-thing more.

A. Auburn (raising his head)

Touch me.

fz *r. h.*

First system of musical notation. The right hand features a complex, rapid chordal texture. The left hand plays a more melodic line. Dynamics include *pp* and *p*. A tempo marking *pp poco rit.* is present.

Molto tranquillo

198

Second system of musical notation. The right hand continues with dense chordal patterns. The left hand has long, sustained notes. Dynamics include *pp* and *dim.*

Third system of musical notation. The right hand features dense chordal textures. The left hand has long, sustained notes. Dynamics include *pp* and *dim.*

Fourth system of musical notation. The right hand features dense chordal textures. The left hand has long, sustained notes. Dynamics include *molto legato* and *ppp*.

(They recognize each other)

Fifth system of musical notation. The right hand features dense chordal textures. The left hand has long, sustained notes. Dynamics include *ppp*.

197

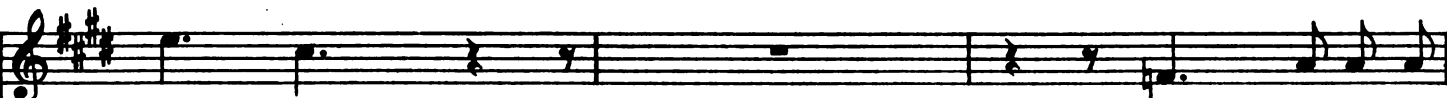
Andante con moto

Rosamund


Rd.  Do I not re -

A.  Do I dream a - gain? _____

Andante con moto 

Rd.  mem - ber? Thou, Rid-ing in

A.  Thou, Crowned with stars, _____



Rd.  gold - en arms un-der the sun.

A.  throned a-mong ros - es - My queen of



Rd. Au - burn, — my king! Au - burn, — my

A. Fair - - y - land! My queen of ros - - - es!

Rd. love! — What — hath be -

A. What — hath be -

198 *a tempo*

Rd. fall - en us? — We — have seen one

A. fall - en us? — We have seen one

dim. *poco rit.* *pp* *a tempo*

Rd. light, ————— where - of death is the

A. light, ————— where - of

Rd. shad - ow. Still the same,

A. death is the shad - ow. Still the same, —

Rd. still the same, Sweet-er than the glo-ry of the strong in war.

A. Thou and I, love, are one! Thou art mine. — *pp*

Un poco mosso

Rd. Lord of my joy, I have known thee in sor - row. Sun of my
A. Flow'r of my Spring, Have I seen thee in Au - tumn?

Un poco mosso

ppp

Rd. dawn, make me thine a - gain. And I mind no
A. Moon of my dream, Dost thou shine a - gain? I am

Rd. more the small pain that will make dark-ness of me.
A. on - ly a pil - - grim sav-ing my palm.

200

Rd. Still the same, Thou and I, And I

A. Still the same, Thou and I: Yet

Rd. mind no more the pain and dark - - - ness, Than songs of lit-tle

A. if it be thy will, look down, and so, Light-ing the

201

Rd. chil - dren far a - way, Sing-ing to call me home. *molto rit.*

A. win-dows of my heav'n for me, Bring thou the wan - d'rer homel *molto rit.*

(It is daylight, and villagers appear)

First system of the musical score. The right hand features a melody with eighth-note triplets and rests, marked *pp*. The left hand provides a harmonic accompaniment with sustained chords and moving lines.

Second system of the musical score. The right hand continues the melodic line with eighth-note triplets. The left hand features a more active bass line with eighth-note patterns.

Third system of the musical score, starting at measure 202. The right hand has a melodic line with eighth-note triplets. The left hand has a bass line with eighth-note patterns. The system concludes with a trill in the right hand, marked *Con moto*.

Fourth system of the musical score. The right hand features a series of trills. The left hand continues with a melodic line in the bass clef.

Fifth system of the musical score. The right hand has a melodic line with eighth-note triplets, marked *cantando*. The left hand has a bass line with eighth-note patterns.

(Robin enters)

203

pp

204

A. Auburn *f*

Rb. Robin *mf con moto* Hold

So we who bear her bur - - den -

A. you there, good fel-low!

Rb. Who calls me Good-fel-low?

f pizz.

205 Rosamund

Rd. *Auburn* Au - burn, the king! _____

A. One who hath need of thee. (to Rosamund)

Rb. Dost thou say so?

205 (♩ = 76) *pp*

A. (to Robin) Say thou So, lest we all per - ish.

A. If it be true, Au - burn reigns, if — it be a lie, no

pp

206

A. less Cor-vain falls, and the peo - ple crown _____

mf *pp*

a. their king. _____ Robin Andantino

b. _____ And the Rose? And the Song?

pp

a. Rosamund *poco rit.* [207] Allegro

b. _____ Dreams! _____ It may be,

poco rit. *pp* Allegro

Rb. We have our dreams too. _____ Shall a dog forge crowns Out of the

ab. gold of the moon? _____ Shall a blind mole Hon - or the

Rb. morn - ing star? See now, ye

Rb. trust Nei-ther your - selves, nor us, nor your dreams!

Rosamund
Rd. Art thou so bit-ter? Auburn
A. Nay, it is not that; They live by dreams;

(to Robin)
A. we oth-ers die of them. Thy par-don. Robin (astonished)
Rb. Thou art strange-ly like a

Rosamund (to Robin)

Dost *thou* say so?

(recovering his usual manner, to Auburn)

(They move toward the tavern,

king!

Not I.

If my lord will—

*pp**pp**p*

but are stopped by Corvain)

Corvain

(Myriel enters, followed by nuns)

Pa-tience a-while, good Brother!

*f**ff**pesante*

[210]

Rosamund

agitato

He is the

Auburn (facing Corvain)

No-thing. A lit-tle longer, and my will Might have been more.

What is thy will?

210

*mf**sfz*

Allegro moderato

Rd. king! *portando*

C. So? I am still the king here-a-bout. Our moth-er keeps Her king in

Allegro moderato

p *leggiere*

211

C. heav'n. May-hap it were as well Thy king should go and reign in Fair-y-land-

pp

Myriel **Allegro agitato**

M. Well dost thou Know he is

C. Lest we faint un-der three crowns.

Allegro agitato

f *p*

Moderato

M. not the king. What hast thou done With Au-burn? Out of con-se-crat-ed ground His

pp *p*

212 *agitato*

blood cries out up-on a brother! Man, Dost thou think I do not know?

Corvain

Too late now, Mother! Why not have cried murder be-

f *p* *pp legg.*

fore I caught out of thine hand this gold-en toy Wherefore kings have been slain?

(parodying Myriel)
Allegro agitato

Well dost thou know Our Au-burn lies in con-se-cratt-ed ground!

p

(impressively)

c. *Who-so digs deep e-nough may find his bones Under your Ab-bey. Lord,*

[213] Allegro molto

c. *— what a coil! Broth-er From broth-er set a -*

c. *part, a king dis-crowned, A*

c. *pret-ty la-dy burned for lov-ing— all For God's glo-ry! Well,*

c. *I will do my share: Take him!*

214

(The soldiers move upon Auburn)

Auburn

(Auburn seizes Myriel's crozier and

A.

First will I do mine.

strikes down Corvain)

SOPRANO

Sac - ri - lege!

Sac - ri - lege!

dim.

Sac - ri - lege!

ALTO

Sac - ri - lege!

Sac - ri - lege!

dim.

Sac - ri - lege!

TENOR

Trea-son!

Trea-son, ho!

Trea-son!

BASS

Trea-son!

Trea-son, ho!

Trea-son!

(Corvain rises with difficulty)

Sac - ri - lege!

Sac - ri - lege!

Ho!

Ho!

Trea-son!

(to Myriel)

C. *Bind him yon-der! E-nough! Thou hast thy vic-tim,*

mp

(Auburn is chained beside Rosamund)

Myriel

M. *Daughter, be-lieve, There is not an - y*

C. *I mine. Solenne*

p

216

M. *anger in my heart A-gainst thee. Put a-way thy bit-ter strength And receive*

p

M. *par-don, or, if not for thy - self, Re-mem-ber this poor mad soul thou hast drawn*

M. *Down to thee. Put a - way thy bit-ter joy, And save him.*

tranquillo

Auburn 217 *Con moto*

A. *Dear, would I live so?*
C. *Corvain (to Rosamund)*

Nay, 217 *Con moto* *save Thine own life, pretty one! There*

p dolce *p*

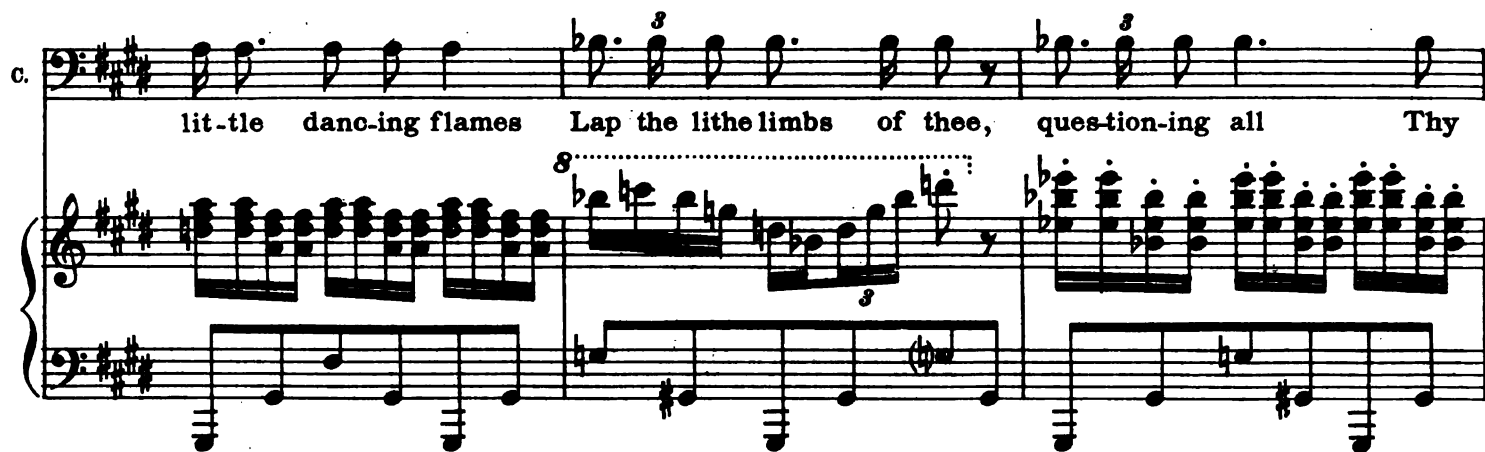
is yet time De-spite all dreams, dry wo-men — and dead

(The soldiers continually pile fagots about the stake)

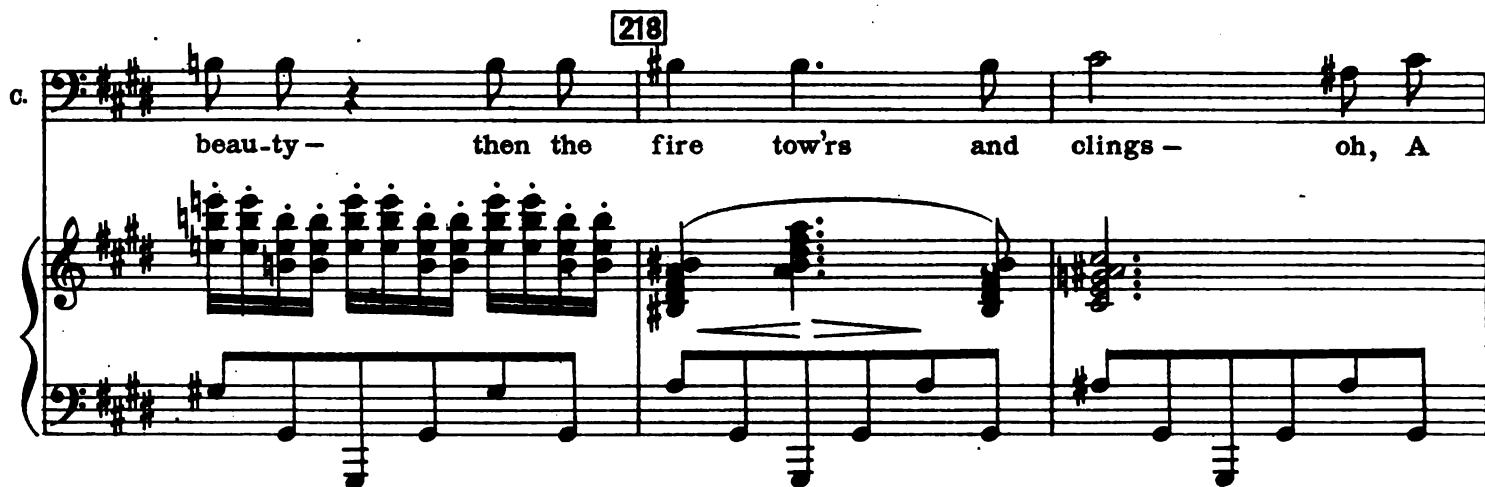
C. *men. What, stubborn? What, un-*

willing? Present-ly The sparks crack and the

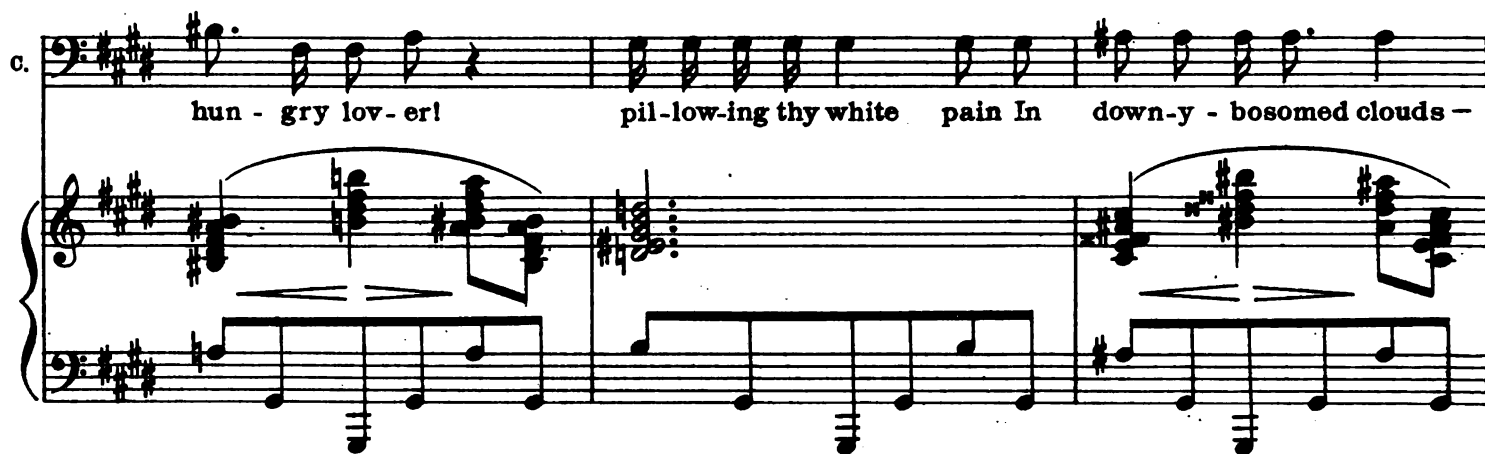
p

c. 

lit-tle danc-ing flames Lap the lithel limbs of thee, question-ing all Thy

c. 


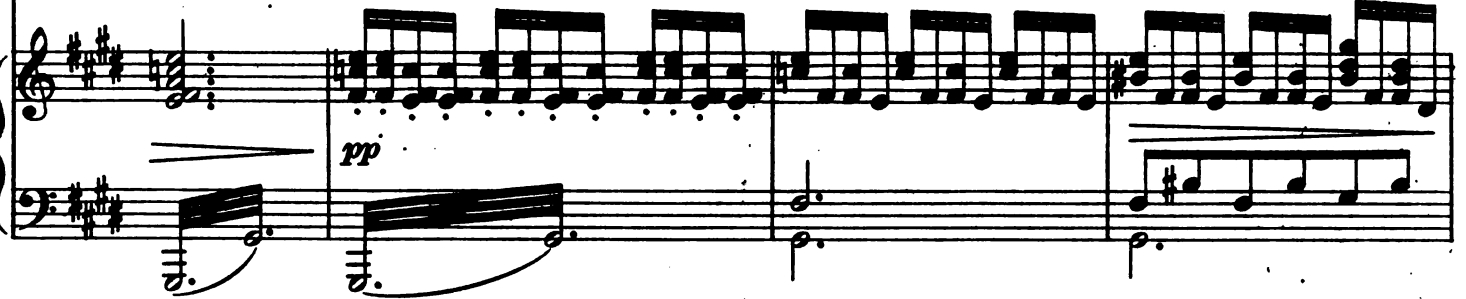
218 beau-ty - then the fire tow'rs and clings - oh, A

c. 

hun - gry lov-er! pil-low-ing thy white pain In down-y - bosomed clouds -

c. 

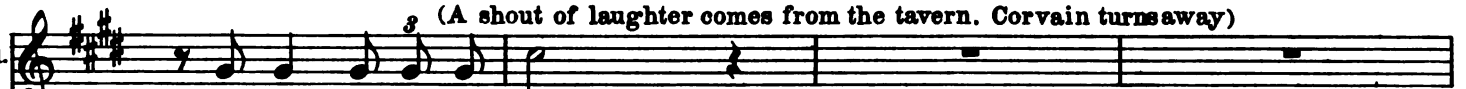
holding the last Wild leap of thee help-less, till thy life shines

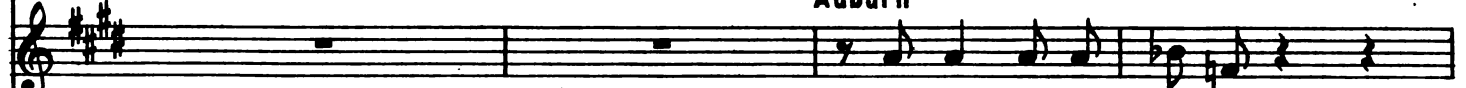
C.  *pp* 

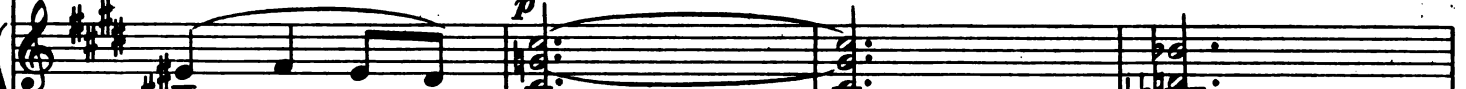
— In the red heart of a great rose. —


219 Rosamund (quite unshaken) 

Au-burn, I will tell thee a se-cret: he is a fool, this king — 

Rd.  (A shout of laughter comes from the tavern. Corvain turns away)

He thinks we are a - fraid. Auburn 

A. And then our wise Mother: 

p 

A.  (Another howl from the tavern. Myriel makes the gesture of invocation)

She thinks we need heav'n. 

p 

220

Myriel

M.

 SOPRANO I Chorus of Nuns A - ve Vir - go glo - - ri -

 SOPRANO II A - - - men.

 ALTO I A - - - men.

 ALTO II A - - - men.

 A - - - men.

220

M.

 o - - sa!

 Do - - - mi - ne se - quen - do du - cem Cru - ci -

 Do - mi - - ne se - quen - do du - cem Cru - ci -

 Do - mi - - ne se - quen - do du - cem Cru - ci -

 Do - mi - - ne se - quen - do du - cem Cru - ci -

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

8.....

221

(A soldier applies the torch to the pile of fagots)

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

221

p

cresc.

Do - mi - ne, ne te vi - de - re De - fen - da - - tur, mi - se -

cresc.

Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se -

cresc.

Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se - re - re!

cresc.

Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se - re - re!

cresc.

Più mosso

re - re! mi - se - re - re! mi - se -

re - re! mi - se - re - re! mi - se -

mi - se - re - re! mi - se - re - re!

mi - se - re - re! mi - se - re - re!

TENORS (The flames flicker)

Soldiers Lords of birth, lads of beg-gar - y, lords of

BASSES Lads of beg-gar - y, — lads of beg-gar - y, lords of

Più mosso

3 *3* *3* *3*

re - - rel mi - se - re - - - - - rel

re - - - - rel mi - se - re - - - - - rel

mi - se-re - - - - - rel mi - se-re - rel

mi - se-re - - - - - rel mi - se-re - rel

birth, lads of beg-gar-y, lords of birth, ye lords of birth, Ye

birth, lads of beg-gar-y, lords of birth, ye lords of birth, Ye

222

(The people in the tavern troop out, followed by Robin)

Allegro con fuoco

Mi - se - re - - - - - rel

Mi - se - re - - - - - rel

Mi - se - re - - - - - rel

Mi - se - re - - - - - rel

Mi - se - re - - - - - rel

lads of beg-gar-y, lords of birth And broth-ers a-round the bowl, — Come

lads of beg-gar-y, lords of birth And broth-ers a-round the bowl, — Come

Allegro con fuoco

222

lads of beg-gar-y, lords of birth And broth-ers a-round the bowl, — Come

lads of beg-gar-y, lords of birth And broth-ers a-round the bowl, — Come

join the mirth of our moth - er Earth, And share her soul

join the mirth of our moth - er Earth, And share her soul

Round, round, and round a - gain, Time your trouble was drowned a - gain,

Round, round, and round a - gain, Time your trouble was drowned a - gain,

Mi - se - re -

Mi - se - re -

Mi - se - re -

Mi - se - re -

Mi - se - re -

Jol - li - ty fol - lowed and found a - gain, And hearts made whole!

Jol - li - ty fol - lowed and found a - gain, And hearts made whole!

223

re!
re!
re!
re!

Her fro - zen breast was a rose of spring Or ev - er your woes be -
Her fro - zen breast was a rose of spring Or ev - er your woes be -

223

mf
ff

gan; So laugh your best, and be king by king, And man by
gan; So laugh your best, and be king by king, And man by

mf
ff

man. Round, round, and round a - gain,
man. (For time goes) Round, round, and round a - gain,

ff



Time your trouble was drowned again, Jol-li-ty fol-lowed and found a-gain By him who can! —

Time your trouble was drowned again, Jol-li-ty fol-lowed and found a-gain By him who can! —

8

224

Poco meno mosso


Then think up-on her, and sing her hon-or, And drink to her fair re - nown, — Till

Then think up-on her, and sing her hon-or, And drink to her fair re - nown, — Till

Poco meno mosso



flow'rs loom up in the bloom-ing cup, And stars bow down — (to the

flow'rs loom up in the bloom-ing cup, And stars bow down (to the ground, —

225

ground, _____ so) Round, round, round again, Time the Dev-il was
 — to the ground, so) Round, round, round again, Time the Dev-il was

ff

drowned again, Jol-li-ty fol-lowed and found a-gain (And throned a-gain and crowned a-gain) With
 drowned again, Jol-li-ty fol-lowed and found a-gain (And throned a-gain and crowned a-gain) With

226

(The smoke and flames...

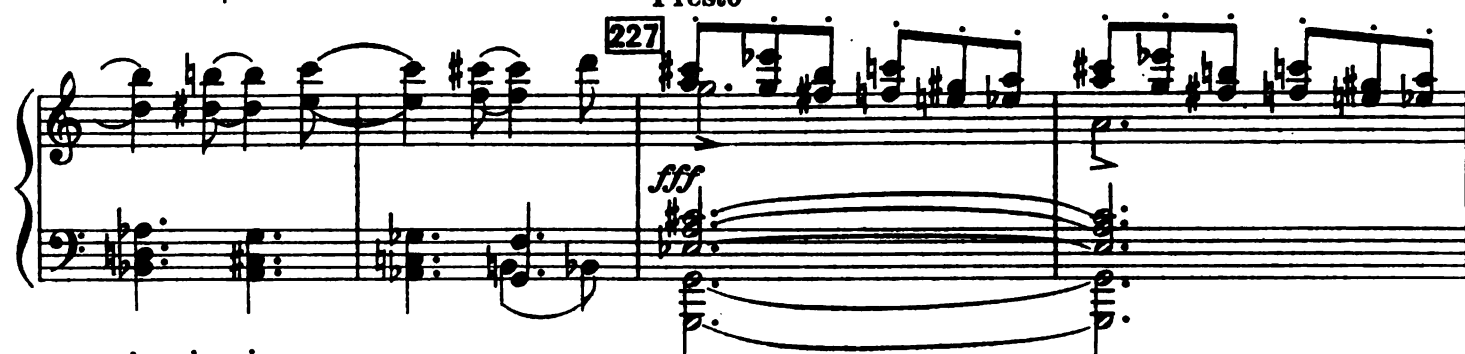
wine's own crown! _____
 wine's own crown! _____

8 have risen



Presto

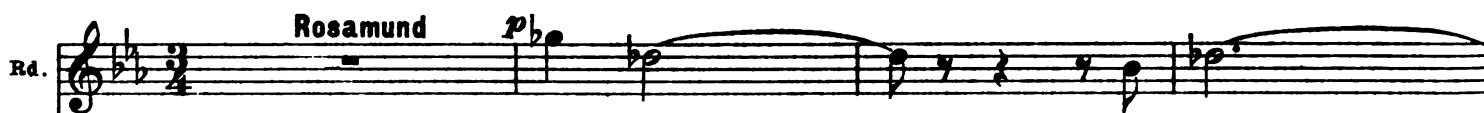
227



(The lights change as in Act I, when Rosamund....)

Rosamund

p



Auburn

Heark - en:

the song!



(d. = d.)

Be - lov - ed, we have drunk one Cup of red wine to -

espress.



calls attention to the Rose)

Id. Look!.. the Rose!

geth - er: one more now, And then - Fair-y-land!

SOPRANO

ALTO The Nuns

TENOR

BASS The Soldiers

Chorus

p.

Rd. The Rose!

A. The Rose!

Rose!

Rose!

The Rose!

The Rose!

The Rose!

The Rose!

The Rose!

The Rose!

pp

ppp

Moderato

p

Rose of the world, thou art ev - 'ry-one's own:

pp

Rose of the world, thou art ev - 'ry-one's

pp

Rose of the world, thou art ev - 'ry-one's

pp

Thou art ev - 'ry-one's

pp

Thou art ev - 'ry-one's

229

Moderato

pp

pp

Who-so-ev - er Wan-ders the gar - den shall wear thee and bear thee a - long

own, Rose of the

own, Rose of the

own, Rose of the

own, Rose of the

pp

Rd.

Un-der the breast of de - light, on the crest of en-deav - or Blooming, a blush and a
 world, thou art ev - ry - one's own, O Rose!— Rose of the
 world, thou art ev - ry - one's own, O Rose! Rose of the
 world, thou art ev - ry - one's own, O Rose!—
 world, thou art ev - ry - one's own:

ppp

230

Rd.

mel - o - dy, blos-som and song; Still, when the kiss-es are done, when the
 world! O Rose!
 world! O Rose!
pp
 Rose of the world!
pp
 Rose of the world!

230

pp

bat-tle is o - ver, Burn-ing be-fore him, be-yond him, a - lone and a - far;
 Burn-ing be - yond us a - far;
 Burn-ing be - yond us, burn-ing be - yond us a - far;
 O Rose! Burn-ing be - yond us a - far;
 O Rose! Burn-ing a - far!

ten. *s*
 Light in the heart of the saint; in the heart of the lov - er Fire; in the king's heart a
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*

pp *pp*

231

Rd. star. Star of the

king's heart, a star.

king's heart, a star.

king's heart, a star.

king's heart, a star.

231

pp *pp subito*

Rd. sea, thou art known: Of thy gold is our

Più mosso

Rd. trea - - sure. All men have sought for thee, fought for thee, un-der the

Rd. sun, Fear-ing strange gods, bear-ing old pain, o -

Rd. bey-ing new plea - - - sure, Sure-ly their sor-rows are man - -

Rd. y, their joys are as one. Ev-er an earth more un -

233 Poco meno mosso

Rd. earth-ly, a heav'n more hu-man, Bod-y and breath of de -

pp delicatiss.

Rd. sire in im-mor-tal al-loy,

poco rit.

234 Tempo I^o(moderato)

Dreams in the heart of the man, in the soul of the wo-man One

pp Dreams in the heart of the man, in the *pp*

pp Dreams in the heart of the man, in the *pp*

pp Dreams in the heart of the man, in the *pp*

Dreams in the heart of the man, in the *pp* à 2

234 Tempo I^o(moderato)

pp *pp*

hope, one beau-ty, one joy! _____

wo-man great joy! _____

wo-man great joy! _____

wo-man great joy! _____

wo-man great joy! _____

pp

Robin (drinks as in Act I; he casts the remaining drops upon the fire, which

235

ff.

Ra. Health to the king _____ and queen!

Our king _____ and queen!

Our king _____ and queen!

Our king _____ and queen!

Our king _____ and queen!

Our king _____ and queen!

235

vanishes)

Più mosso

Ra. Ye whose blind pow'r is

Crown them! Crown them!

Crown them! Crown them!

Crown them! Crown them!

Crown them! Crown them!

Crown them! Crown them!

Più mosso

ff.

p

Rn. melt - ed in - to mirth, Whose ho - liness is now a sin for - giv'n,

Crown them! Crown them! Crown them!

Crown them! Crown them! Crown them!

Crown them! Crown them! Crown them!

Crown them! Crown them! Crown them!

pp

Rn. *ad lib.*
Know - ing not heav'n, what have ye known of earth?

pp

Rn. Know - ing no earth, what can ye know of heav'n?

ppp

Rosamund

*tenuto ed espress.*236 *Con moto moderato*

Rd. Fair - y-land! Fair - y-land! Fair - y-land! _____

A. Auburn *pp* *tenuto ed espress.* Fair - y-land! Fair - y-land! Fair - y-land! _____

Rn. *tenuto ed espress.* Fair - y-land! _____

C. Corvain *pp* *tenuto ed espress.* Fair - y-land! Fair - y-land! Fair - y-land! _____

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

236 *Con moto moderato* (♩ = 80)

pp tenuto ed espress.

born: A mu - sic of God's mak - ing to the word of man's de - mand? _____

born: A mu - sic of God's mak - ing to the word of man's de - mand? _____

born: A mu - sic of God's mak - ing to the word of man's de - mand? _____

born: Mu - sic of God's mak - ing, word of man's de - mand? _____

cresc.

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

cresc.

Nev-er an ear too dull to hear the call of the elf - - in horn; Nor an

cresc.

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

cresc.

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

eye so blind but it shall find the way to Fair - y - land!

eye so blind but it shall find the way to Fair - y - land!

eye so blind but it shall find the way to Fair - y - land!

eye so blind but it shall find the way to Fair - y - land!

237

ff

Ed. *Now it is known: the king-dom of fan - cy, found - - -*

A. *Now it is known: the king-dom of fan - cy, found - - -*

Ba. *Now it is known: the king-dom of fan - cy, found - - -*

How shall we dwell in Fair - y - land? We who are dust and

How shall we dwell in Fair - y - land? We who are dust and

How shall we dwell in Fair - y - land? We who are

How shall we dwell in Fair - y - land? We who are dust and

ff

Ed. *- - ed Firm in the flesh that hun - - gers,*

A. *- - ed Firm in the flesh that hun - gers,*

Ba. *- - ed Firm in the flesh that hun - gers, the*

fire, Glo - - ry and gloom in - ter - wo - - ven, a

fire, Glo - ry and gloom in - - - ter - wo - - ven, a

dust and fire, Glo - - ry and gloom in - ter - wo - ven, a

fire, Glo - ry and gloom in - ter - wo - - ven, a

ff

Rd. the soul that knows. Now it is known: the

A. the soul that knows. Now it is known: the

Rn. soul that knows. Now it is known: the

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand:

238

Rd. king - dom, Throned up - on clay, — with fire — as a robe — sur -

A. king - dom, Throned up - on clay, — with fire — as a robe — sur -

Rn. king - dom, Throned up - on clay, — with fire — as a robe — sur -

Fair - y - land? 2 How shall we, how shall we dwell in Fair - y - land?

Fair - y - land? 2 How shall we, how shall we dwell in Fair - y - land?

Fair - y - land? 2 How shall we, how shall we dwell in Fair - y - land?

How shall we dwell, how shall we dwell in Fair - y - land?

Rd. round - ed, Crowned with the light of a dream, dim. molto
 A. round - ed, Crowned with the light of a dream, dim. molto
 Rn. round - ed, Crowned with the light of a dream, dim. molto
 sire, Wak - ing on earth, dim. molto
 sire, Wak - ing on earth, dim. molto
 sire, Wak - ing on earth, dim. molto
 sire, Wak - ing on earth, dim. molto

239

18

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Rd. with the light of heav - - en,
 A. with the light of heav - - en,
 Rn. with the light of heav - - en,
 sleep - - ing in heav'n and dream - - ing,
 sleep - - ing in heav'n dream - - ing,
 sleep - - ing in heav'n and dream - ing,
 sleep - - ing in heav'n and dream - - ing,

p

Rd. *cresc.* crowned with the light of the *ff*
 A. *cresc.* crowned, and crowned with the light of the *ff*
 Rn. *cresc.* crowned with the light, crowned with the light of the *ff*
 dream - - ing in Fair - - y - *ff*
 dream - - ing in Fair - - y - *ff*
 dream - - ing, and dream - ing in Fair - - y - *ff*
 dream - - ing, and dream - ing in Fair - - y - *ff*

cresc. *ff*

240

Ed. _____
Rose! _____

A. _____
Rose! _____

Rn. _____
Rose! _____

land! _____

land! _____

land! _____

land! _____

240

Curtain

8

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